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A week in photography



focuses on some of the masters of landscape photography, celebrating the release of a fantastic book. Insights and tips come from big names like Ross Hoddinott, Joe Cornish, Sandra Bartocha and Marc Adamus (page 12).

If you prefer people shots, we bring you a guide to shooting better child portraits on page 32, and a taster of the National Portrait Gallery's fascinating exhibition on Victorian art photography on page 8. Gear-wise, we've got the hottest news and announcements from Japan's biggest camera show (page 37), and a celebration of collectible subminiatures from the '30s to the '80s (page 44). Lots to enjoy! Nigel Atherton, Editor

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Amateur amateurphotographer.











Frozen Stones

by Stuart Sly

Fujifilm X-Pro2, 10-24mm, 1.3sec at f/18, ISO 100

This frozen scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Stuart Sly. He tells us: 'This photo was taken at Loch Ard in Loch Lomond and The Trossachs National Park in Scotland. It is a well-known spot among local photographers. The cold weather

made for some photogenic conditions. The mist lingering over the loch created a mysterious atmosphere and produced an interesting composition. Meanwhile the -8°C temperature introduced some lovely detail on the stone rocks, which leads the eye into the rest of the scene.'

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Each week we choose our favourite per picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53. Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above. Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.



B.G picture

What will happen to love once we have Brexit?

'Separation' is an insightful series by photographer Laura Pannack; it comprises 13 portraits of Londonbased couples. One half of each couple is British and the other has moved to the UK from Europe.

The portraits explore the angst and myriad emotions each couple faces who, as a result of Brexit, has been forced to contemplate separation. Every portrait is accompanied with a biography of the couple and their personal reflection on Brexit and how it affects them as a couple. In this photo, Lorenzo (Italian), a historian, and Phoebe (British) a footwear designer, say: 'Brexit means that we might have to leave the UK to stay together.'

The series was commissioned by British Journal of Photography and created with Affinity Photo. To view the full series, visit www.bjp-online. com/tag/laura-pannack-brexit.

Words & numbers

If cameras are going to develop, manufacturers have to develop mirrorless technologies

Kenji Tenaka

Senior General Manager of Sony's Digital Imaging Business Group, talking to DP Review



Adobe's revenue for the first quarter of 2018, \$1.23 billion of which came from Creative Cloud







NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker



Billingham bag for mirrorless photographers

Aimed at users of smaller cameras such as mirrorless systems, the Hadley Small Pro comes in a choice of six colours. As with all Billingham bags, it is made in England from high-quality canvas, brass and leather materials. Available to buy from the end of the month, the retail price will be around £200.

Russia's answer to Vivian Maier discovered

An accidental discovery of the photography of Masha Ivashintsova (who died in 2000) has led to the application of the moniker 'Russia's Vivian Maier'. Like the US photographer, Ivashintsova never showed her extensive portfolio to anybody. Some 30,000 images were found, which show life in Soviet-era Russia.



Brits hate 75% of their smartphone photos

New research from phone manufacturer Huawei has suggested that British people only like around a quarter of the photos stored on their phone. With an average of 783 shots on their smartphone, reasons for dislike include not looking good in selfies, bad lighting, blurry shots and not being able to get the right shot.



Leica unveils £13k Leica M Monochrom

An unusual special edition of the Leica M Monochrom, which features a black & white only sensor, has been launched; the retail price is £13,000. The M Monochrom (Typ 246) 'Stealth Edition' has a Summicron-M 35mm f/2 ASPH lens. Camera and lens have an ultra-black finish, and the important markings glow in the dark.

3 Legged Thing brings back Brian, the travel tripod

Tripod manufacturer 3 Legged Thing has announced that it is reintroducing its 'Brian', a travel tripod, which will now feature in its 'Punks' range. Weighing just 1.45kg, it folds down to 41cm and has two column sections and five leg sections. Available in two colourways, Brian will go on sale in April this year.







Historic Leica sells for £2.1million

THOUGHT to be the most expensive camera ever sold, a historic Leica 0-series no.122, one of only 25 Leica prototypes created two years before Leica was launched, was sold at an auction in Vienna, Austria, for €2.4million, which roughly translates to around £2.1 million. A private collector who is based in Asia was the successful bidder.

An incredibly rare piece of camera history, all its parts – including the paintwork – are original, with a matching lens cover and original folding finder, the unique film spool and take-up spool.

Meanwhile, a very rare wartime Leitz lens sold for £6,655 in the Photographica auction on 13 March. The grey military-issue Hektor 13.5cm f/4.5 was bought in a job lot by the vendor for just £70, meaning the resale price was well over 70 times the vendor's purchase price.

Realising the significance of the lens, it was offered in a separate sale at Special Auction Services, a UK auction house specialising in photographic equipment.

Hugo Marsh, director of the auction house, said, 'These telephoto lenses were only made in small numbers in this finish in 1941–1942 for German Army Leica cameras; thus, they are very rare and sought after by collectors. On close examination, we were pleased to see the corroboration of the last three



digits of the serial number pencilled in German script inside the lens barrel, which were evident when the head was carefully removed.'

Also this week, an eBay listing for a Leica camera and lens thought to once belong to pioneering pilot Amelia Earhart has also appeared. With a \$50,000 'buy it now' price

tag, the seller of the item says that the camera appears to be working properly and comes with a hand-signed card from Earhart. It also comes with a lens, case, film spools and lens cap holder.

There's no independent verification that the camera truly belonged to Earhart, but the seller claims it has been in their family since 1933, after being gifted to them by Earhart herself in New York.

If you're interested in purchasing historic or collectible cameras, but your budget doesn't quite stretch to £2.1 million, look out for

a feature on more affordable vintage models in an upcoming issue of AP



Workshop with portrait pros

ARE YOU looking to develop your portrait photography skills? Rotolight has organised a one-off workshop with professional duo Peter Müller and Jean Noir on Saturday, 21 April.

The day comprises in-depth workshops and seminars covering a number of skills: how to capture personalities and convey emotion, mixing natural and artificial light, working with models, post-production and experimenting with the latest Rotolight LED lighting kit.

There are limited spaces available for the course, which will take place somewhere in Shoreditch, London (the exact location is still to be announced). The full day's tuition, which runs from 10am to 6.30pm, will cost £299.

For more information and to book your space, visit bit.ly/2DtWnu4.



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'Doors off' helicopter tours halted after deaths

AFTER the deaths of five photographers taking part in a so-called 'doors off' helicopter flight over New York City, the future of such flights is being called into question.

All passengers of the flight drowned after not being able to escape from their harnesses when the aircraft crashed into the East River. The pilot escaped with no serious injuries.

The FAA (Federal Aviation Administration) has banned similar flights while it investigates the use of certain harnesses. Attaching passengers to the rear of the cabin, they are reported to be extremely difficult to remove, especially in the event of an emergency.

Flights such as this have been increasingly popular with photographers, both professional and amateur, as they offer a way to capture aerial shots with no impediment from glass.

According to *The New York Times*, 'These flights have operated under a less-strict set of rules for aircraft than those used for certain commercial purposes, such as crop-dusting and aerial photography. But when federal aviation regulators created those exemptions,

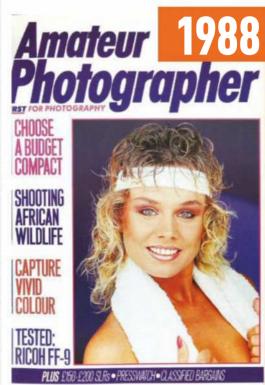
they did not contemplate a day when millions of people would be carrying small electronic devices that could take panoramic pictures or record videos.'

The flights have been increasingly popular in cities such as New York, with tourists paying a premium to capture the 'ultimate' post for social media sites. A shot of your feet dangling over the Statue of Liberty, say, is often sought after.

How the rules surrounding such flights will change remains to be seen, but it seems likely it will affect commercial helicopter bookings.

Back in the day

A wander through the AP archive. This week we pay a visit to March 1988



THIS week we set the controls of the AP time machine to 1988, as you may have guessed from the cover model's gym gear, Medusa-esque perm and warpaint that looks as if it was applied with a paintbrush. It's looking pretty dated inside the magazine too – anyone fancy a Vivitar compact for less than £30 from the group test? Thought not. There is some good content inside this issue, however, with one of the highlights being a challenge to photograph children, set by the legendary press photographer, Bert Hardy. The images, and his comments, are really good, and readers could also win a trip to Japan off the back of this. The Fleet Street darkroom guru, Larry Bartlett, was also on hand to help you to improve your printing. Things get weird again on page 80 when we're invited to create rainbows from rubbish, using polythene wrapping. Er, can we get back to you on that one?



Readers had a chance to win a trip to Japan in this challenge

Benro launches precision geared head

LAUNCHED at The Photography Show, Benro's new GD3WH Geared Head promises to deliver precision movement across three axes.

The gearing can be disengaged, then re-engaged to allow the photographer to fine-tune their camera position for a well-framed image. To ensure perfect set-up, the head features three built-in bubble levels.

The GD3WH uses an Arca-Swiss style quick-release plate, to allow you to switch between different types of heads without needing to change plates.

Geared heads are useful for landscape photographers, still life and macro shooters, where absolute precision is essential.

With a suggested retail price of £200, the GD3WH is available now.



For the latest news visit www.amateurphotographer.co.uk



Exhibition

Victorian Giants

The Birth of Art Photography

The 19th-century works of a Swedish émigré, Ceylonese expatriate, Oxford academic and Scottish countess come together in a unique exhibition

Victorian Giants is running at the National Portrait Gallery, St Martin's Lane, London, until 20 May 2018. For more details visit npg.org.uk.

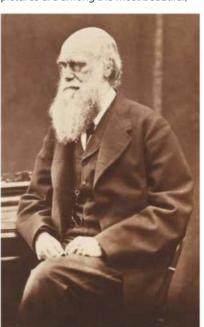
ot only was photography established in Britain during Queen Victoria's reign (1837-1901), but many of the genres we know today came to fruition as well, from landscape and travel to nature. portraiture and even street. The idea of photography as art also gained acceptance during this period, although there was still snobbery and resistance from some less-enlightened art critics and painters. This major new exhibition at the National Portrait Gallery focuses on four photographers, who pushed the boundaries of photography during the Victorian period: Oscar Rejlander (1813-75). Julia Margaret Cameron (1815-79), Lewis Carroll (1832-98) and Lady Clementina Hawarden (1822-65). All four experimented with new approaches to image making and were clear that photography, while still young, could stand alone as a valid art form.

While this ground-breaking foursome have much in common, they were all from very different backgrounds – a Swedish

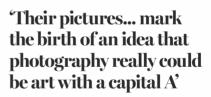
émigré with a mysterious past, a middle-aged Ceylonese expatriate, an Oxford academic who wrote *Alice in Wonderland* and a Scottish countess. Both Carroll and Cameron studied under Rejlander briefly, and maintained a lasting association based around intersecting approaches to portraiture and narrative. Influenced by historical painting and working in close association with the Pre-Raphaelite Brotherhood, they formed a bridge between the art of the past and art of the future.

Photography on a par with art Separately, Rejlander, Cameron, Carroll

Separately, Rejlander, Cameron, Carroll and Hawarden produced some of the most spectacular images in history. Although each developed their own distinctive style, even now their works are occasionally mistaken for each others as they knew and photographed many of the same people, were attracted to similar themes and adopted many of the same compositional strategies. Their pictures are among the most beautiful,



'Charles Darwin', 1865, by Oscar Rejlander; Darwin was a popular subject



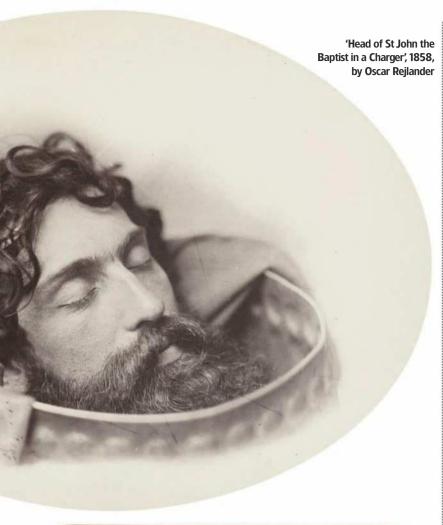
provocative and inviting of their time, but also mark the birth of an idea that photography really could be art with a capital A.

The work of Oscar Reilander is particularly interesting to modern audiences as he has been dubbed the 'Father of Photoshop'. The exhibition also marks the first time that Reilander's works have been shown in London since his death in 1875. Arguably his most famous picture is 'Two Ways of Life' (1856-7), which used his pioneering technique of combining several different negatives to create a single final image. Constructed from over 30 separate negatives, 'Two Ways of Life' was so large it had to be printed on two sheets of paper joined together. Original negatives by Rejlander and Lewis Carroll are also being shown, allowing visitors to see 'behind the scenes' as they made their pictures.

No visit to the exhibition would be complete without enjoying Lewis Carroll's



'Ina Liddell', 1870, by Lewis Carroll, shows the sister of Alice, who inspired *Alice in Wonderland*





'Two Ways of Life', 1857, by Oscar Rejlander, is an example of multiexposure experimentation

photographs of Alice Liddell, his muse for *Alice in Wonderland*. Less well known are the photographs made of Alice years later, as a fully grown woman. The show brings together these works for the first time, as well as Alice Liddell as 'Beggar Maid' on loan from The Metropolitan Museum of Art, New York.

Another highlight is the chance to see how each photographer approached the same subject in different ways, as when Cameron and Rejlander photographed the poet Alfred, Lord Tennyson and Charles Darwin, or when Carroll and Cameron photographed the actress, Ellen Terry. The exhibition is absolutely fascinating, and we urge all AP readers to visit the show if they can. As Philip Prodger, Head of Photography at the National Portrait Gallery, puts it: 'When people think of Victorian photography, they sometimes think of stiff, fusty portraits of women in crinoline dresses, and men in bowler hats. Victorian Giants is anything but. Here visitors can see the birth of an idea – raw, edgy, experimental – the Victorian avant–garde, not just in photography, but in art writ large.'

Also out now

The latest and best books from the world of photography.



Looking East: Portraits

By Steve McCurry, Phaidon, £25, 128 pages, hardback, ISBN 978-0714846378



Steve McCurry remains the most famous travel photographer in the world, even though his reputation as a tell-it-like-it-is documentary shooter has taken a bit of a dent in recent years. This collection will avoid such controversy as it focuses on his evocative portraits of

interesting–looking locals in Afghanistan, India, Indonesia, Malaysia, Myanmar, Pakistan, and Tibet, among other exotic locations. Many of the portraits will be familiar to readers, including the iconic 'Afghan Girl', but there are many lesser known treasures too. It's clear that McCurry achieved a genuine connection with many of his subjects – no mean feat for a white male photographer in an alien culture – and the technical quality of these portraits, most of which are taken on film, is second to none. This book is a masterclass in travel portraiture and a poignant reminder of some disappearing customs and traditions.

★★★★★ Geoff Harris

Smart Phone Smart Photography

By Jo Bradford, Cico Books, £12.99, 144 pages, softback, ISBN 978-1782495628



We've got to the stage where most photography is now smartphone photography, but this book is much more than a recitation of the bleedin' obvious – it's a genuinely useful guide to the more technical side of phone shooting, including editing

with popular apps like Snapseed. Jo Bradford makes the most of the creative possibilities of modern smartphone cameras, and her tips on improving exposure and ensuring decent prints are really useful. A variety of genres are covered, too, along with trickier topics such as long exposure. I suspect many of the serious phone snappers who enjoy this book will eventually progress onto interchangeable lens cameras, but even if you are sticking with your handset, there is plenty to digest and usefully apply.

★★★★★ Geoff Harris



'Untitled' from the series New Territory in the 'Beyond View' exhibition at Belfast Exposed

ounty Londonderry, the UK's most north-westerly county, is the setting of the highly acclaimed Channel 4 sitcom Derry Girls. East of Derry city lies Coleraine where I found, on sale in Boots, Ilford film and single-use cameras. But had you wandered in, having never seen a film camera in your life, what might prompt you to buy a single-use black & white camera and try it out? Curiosity, novelty, recommendation?

New technology is typically greeted with varying responses in the market. Innovators snap it up as a must-have; next it is bought by the early adopters, and finally by the (reluctant or cautious) laggards. Others, perhaps technophobes, may never buy it or have any need for it. So how do marketers encourage people to adopt old technology?

Passing on photo skills

It may not be 'old' in the eyes of those who have never seen it before. That is why many under-35 digital-natives have in recent years bought single-use and Lomo cameras in Urban Outfitters. Others have been taught how to use film by a friend or relative, which is why Sarah, a student from Belfast, uses Instax, 35mm and digital cameras. Some are curious about old technology: a student finds a film SLR in the loft and asks if I can make it work.

And others buy film because they have had to learn it in universities and colleges that teach photography using film and digital. While in Ulster, I spoke to Hannah Watson, curator and gallery manager of Belfast Exposed, Northern Ireland's 'principal gallery of contemporary photography' near the Romanesque Anglican Cathedral. Hannah spoke about learning film photography as part of her photography degree. Apart from its gallery and community-based educational and outreach programmes, Belfast Exposed has an archive, and a darkroom available for public hire when it's not being used by schools and other groups. They are passing on film and darkroom skills.

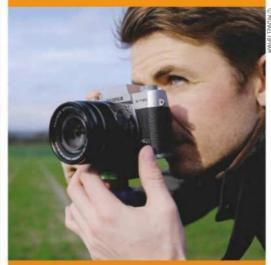
Helping someone to read the histogram, use the mode dial wisely, process a print evenly or use a tripod is key to their understanding and practice of photography, and ultimately to their satisfaction with the medium and the results. Yet passing on skills and knowhow involves sacrifice. So why not pass on your skills? Buy a teenager a single-use camera, and show them how, and how not, to use it. You might open up a new world of creativity for them.

David Healey ARPS chairs the RPS's Analogue group and tutors photography at King Edward VI Aston and Handsworth schools. See www.facebook.com/ groups/rpsanalogue

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 3 April



Mirrorless bargains

Don't pay the earth to get into mirrorless (or to upgrade). We show you how to buy smart



Lightroom tips

Enhance your people shots with 20 essential portrait edits using Lightroom

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A new book, *Masters of Landscape Photography*, features insights from some of the biggest names in the genre. Consultant editor **Ross Hoddinott** talks about its genesis with **Geoff Harris**

Seers of scene



Technique

ity anyone trying to come up with 16 masters of landscape photography to feature in an eponymous book, as there are so many great names to choose from across every continent. Fortunately, Ross Hoddinott and the rest of the team at Ammonite Press have pulled it off. Ross is a well-known landscape photographer in his own right, and recognises it was always going to be a subjective decision as to who would make the final cut.

'Choosing who to feature in the book was very hard and let's face it, anyone with a knowledge of this genre may well have come up with 16 different photographers,' Ross tells AP from his studio in north Cornwall. 'In the introduction, I make it clear that we are not saying the 16 photographers in the book are the "best" - this is just a selection. And there will always be a degree of bias in making that selection as it will be the photographers who inspire me, or whose style I like the most. Some iconic names will always spring to mind, but I also wanted to feature some less well-known photographers, who offer a different style.'

The idea for *Masters of Landscape Photography* came from Jason Hook, the publisher at Ammonite Press, for whom Ross has already written several books. Ross was on-board right from the start. 'I loved the idea. I remembered seeing a similar book on the best landscape photographers when I was younger, and I thought there is nothing like this around at the moment. I saw *Masters of Landscape Photography* as an opportunity to explore different styles and attitudes, and mould them into a

Left: Hodge Close and Langdale Pikes from Holme Fell, Cumbria, by Joe Cornish Sony a7R, Zeiss Sonar 55mm, 1/25sec at f/10, ISO 100

Right: Fairy Land of Zhejiang, Zhejiang, China, by Thierry Bornier Phase One 10280, Schneider Kreuznach 80mm, three seconds at f/14, ISO 50





Technique

Advice from the masters

Just a few of the standout tips from Masters of Landscape Photography

Colin Prior



'Depth of field is an illusion. Remember, we are looking at pixels on a page or screen and one of the challenges to becoming

an authoritative photographer is in being able to create the illusion of three-dimensionality. It goes beyond small apertures... It is fundamentally the ability to read the three-dimensional world in which we live and understand how it will translate into the two-dimensional world of photography.'

Daniel Kordan



I'm in constant search of light and strong compositions. On the one hand, the idea for a composition should be clear and simple,

and on the other, I prefer to have complicated three-dimensional scenes with a distinctive foreground, which is balanced with the other elements in the image. I use strong perspective, rhythmical perspective and visual paths in my photographs, while trying not to lose the sense of scale.'

Hans Strand



'I never use filters nowadays. If a sky is too bright in relation to the landscape, I simply make an extra 2–3 stop exposure and blend it in

with the exposure of the landscape at the processing stage. This way I get seamless and natural looking transitions between the land and sky, in a way you never get by using graduated filters.'

Sandra Bartocha



'If I were to have to decide which piece of kit is the most important to me, then I would probably say my Nikon D810 and the

Nikkor 80–400mm lens. That combination gives me a huge range of opportunities to capture the landscape and details in an intimate way.'



well-rounded book – not one biased to a particular style but one that was open to different interpretations and inspirations.'

Variety show

As this writer knows, trying to get visually oriented people to talk in depth about their inspirations and ways of working can be a challenge, but Ross reckons that everyone involved in *Masters of Landscape Photography* was very forthcoming.

'It can be difficult getting people to answer questions in detail, but everyone liked the concept behind the book. Much of the credit also has to go to the editor, Rob Yarham, who came up with some great questions. Even allowing for the usual headaches you get in book publishing, I think the whole project came together relatively easily.'

Flicking through the book, it's refreshing to see a variety of

Above: Fearless, by Marc Adamus, showing the Grand Canyon in Colorado Nikon D800, 14-24mm, 1/10sec at f/14, ISO 32

Right: Rapids, Abisko River, Lapland, Sweden, by Hans Strand Hasselblad H3DII-50, 210mm lens, one second at f/16, ISO 50 creative responses to the landscape, and there is a lot more here than by-the-numbers scenes of long-exposure water taken at the golden hour with the obligatory wet boulder in the foreground. More abstract and impressionistic approaches are also featured, which was a conscious decision on the editors' part.

'We are seeing different ways of capturing landscape, so I was keen to include Valda Bailey and Sandra Bartocha, for instance, who are very creative in their approach,' Ross explains. 'With a book like this, you can't please everyone. Some will like the more experimental styles, others will prefer a more "classic" landscape approach. The less conventional approaches won't appeal to everyone, but I think it is good to highlight the more abstract, impressionistic styles, which we are also seeing in wildlife photography.'



And as Ross notes, deliberately breaking the perceived orthodoxy can become an orthodoxy in itself. 'In photography there are always trends. I have always wanted to enjoy the kind of pictures that please me and not be too influenced by what is fashionable. Certainly, there are photographers at the moment who are shunning classic landscape approaches, but I still enjoy taking those kind of pictures. So I'd urge readers to take photos that please them, rather than worrying about outside viewpoints. And yes, there is a risk that by not conforming you are just conforming to something else anyway.'

Adapt or die

While some names in the book will be less familiar to AP readers, there are a quite a few of the usual suspects, such as Joe Cornish and Art Wolfe. Ross doesn't see



Joe Cornish



'No place is a photographic cliché. The only clichés are the overused, mindless and derivative approaches used in making pictures

of these places... Photography's problem is that it is both descriptive and easy, and apparently sophisticated appearances can be achieved effortlessly, especially with a phone camera and apps. I believe in individual seeing, the possibility of a relationship with the landscape, and the unique circumstances and conditions of each encounter. However familiar a place, it is possible to retain a certain innocence, so that each time we see it anew.'

Tom Mackie



'If I had to use only one filter, it would be a polariser, as it helps to remove reflections from foliage, increase colour saturation and make

clouds pop out against a deep blue sky. I love the effect that ND filters, the Lee Little Stopper, Big Stopper and Super Stopper, can achieve with moving clouds, smoothing out water to improve reflections and creating motion blur in moving subjects such as flowers.'

Ross Hoddinott



'I'm really not a very technical photographer. Ultimately, sound technique is essential to consistently capture the images you pre-

visualise. However, I still don't obsess about technique, the gear I use or over-processing my images. For me, the creative aspects of photography are most important – vision, use of light, composition and creative interpretation, for instance. These are the things that will define your images and make them standout. Being technically adept alone will not get you very far in a creative industry such as photography.'

Lars van der Goor



'You need some pleasant light to start with, in order to get a more dreamy look. Also, fog is a perfect ingredient for adding a dreamy feel to

an image. Using a shallow depth of field is another way. By focusing on the first trees, for instance, in a tree-lined alley, you will have that nice paint-like blur in the background.'



featuring such well-publicised old hands to be in any way predictable or problematic.

'The more established photographers are not just included because their photography is excellent, but because this is a tough profession. If you look at people like Joe or Art, you can see how they have coped with all the changes in the industry and they are still there, so big credit to them. Whether there will be a new generation of iconic names in 10 years' time I don't know. Nowadays, there are so many people doing photography to such a high standard that it's difficult for anyone to make a significant name for themselves and stand out in the

way that Joe or Art did. Maybe I can come back to you in 2028?'

The box on the previous page gives a taster of some of the sage advice in the *Masters of Landscape Photography* book, and each photographer emphasises different things in their engrossing and informative interviews – yet Ross reckons there are unifying themes emerging from the book.

'In terms of technique, I was amazed at the diversity of the advice. You have David Noton on one page saying he wouldn't want to spend more than four or five minutes processing a picture, then you have Marc Adamus saying he can spend hours on it, or Valda

Above: Hollywell Bay, Cornwall, by Ross Hoddinott Nikon D810, 17-35mm, five seconds at f/11, ISO 64

Below left: Sunset over opium poppies, Durweston, Dorset, by Mark Bauer Fujifilm X-Pro2, 10-24mm, 1/6sec at f/16, ISO 200 Bailey shooting at f/32 while everyone else is trying to avoid diffraction. I suppose the one big theme to emerge is just how challenging landscape photography has become as a profession. Inevitably, you have to compromise in order to make money at the moment. To make a living from landscape photography is a very different thing from going and taking great images. There are ongoing challenges and pressures to write more; do more talks, tuition and workshops; and there is a worry that this pressure will start to stifle creativity in the long term.

Indeed, Ross reckons that landscape photography as a purist career is dying fast, if not dead already. 'If you define being a professional landscape photographer as just taking photographs then I think it's probably impossible in 2018,' Ross muses. 'But if you define it as making a living from activities that relate to landscape photography, such as talks, books and articles, then it's hard but still feasible. I was lucky in a sense, as when I turned professional, stock image revenue was already shrinking. So I never expected to travel the world and make money from selling the images, and I always thought I would have to do different things to survive. A lot of big stock photographers have seen the industry change massively, but you have to diversify or you don't survive.'



Masters of Landscape Photography is available now from Ammonite Press for £25, ISBN 978-1781453209. See the website at www. ammonitepress.com and Ross Hoddinott's site at www. rosshoddinott.co.uk



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fairy-tale 1116

Austrian photographer **Perdita Petzl** describes her work as romantic, but her beautiful studies of nature are the result of hours of hard work, says **Tracy Calder**

he European ground squirrel (see below) is a curious creature. Unlike its tree-dwelling cousins, this rodent has a stout, low-slung body and lives in underground burrows. In daylight hours, it can be seen in the open gathering roots, seeds, shoots and flowers, but this is not without risk, as the creature

is an important source of food for predators such as polecats and birds of prey. It's something of a fusspot when it comes to habitat, as it favours short grass and light, well-drained soil for excavating burrows. As a general rule, ground squirrels avoid cultivated land, and with so much grassland and pasture heading that way, they are forced





to live on sports fields, golf courses, airstrips and campsites where the grass is mown regularly. Hence, it is officially classed as Vulnerable.

Austrian photographer Perdita Petzl has spent hours observing and recording the behaviour of these small animals on a sports field in Vienna. 'There are only a few colonies left around Vienna,' she reveals. 'There is a big problem with houses being built on their spaces, but officials in the city don't seem to care, they just build, build, build. This disregard for the vulnerable squirrels is one of the reasons Perdita photographs them so often. 'They are cute, but they are critically endangered,' she says. 'I want to raise awareness about their plight - that's one of the reasons I try to photograph them in such a romantic way.'



This romantic approach is evident in all of Perdita's work, regardless of subject matter. Since she took up photography in 2009, she has trained her lens on butterflies, orchids, foxes, deer and, of course, her beloved ground squirrels. She describes her style as fairy-tale like, but admits it's hard to define what this actually means. 'I guess it's about the colours, the soft tones and the bokeh,' she suggests. Looking at her work, it's clear that much of this fairy-tale vibe comes from the beautiful backgrounds she creates: leaves, grasses and flowers are recorded as wonderful washes of colour. Perdita enjoyed painting with watercolours as a child, and it's easy to see how this early interest in art has influenced her photography. 'I like impressionists like Van Gogh,' she confirms.

The backgrounds in Perdita's pictures are natural, but they are often so perfect that it leads people to question their authenticity. 'When my work was exhibited last year, some visitors asked me if I use silk scarfs for the backgrounds,' she laughs. 'I don't, but it might make my life easier if I did!' (You can see a short video about the backgrounds at www.fairytale-nature.com.) This scepticism could be frustrating for Perdita, who goes to great lengths to get things right in-camera, but she takes it well. 'People know that everything is easy to achieve in Photoshop and I think they often don't know how to get the same effects in the field,' she suggests. 'It's always best to get it right in-camera if you can - that should be the end goal.' In line with this approach, she keeps post-processing Above: A spotted fritillary in a meadow lit by the rising sun – captured on a very windy day Canon EOS 5D Mk III, 100mm Macro USM, 1/200sec at f/3.2. ISO 800

Far left: A European ground squirrel reaching out for its breakfast Canon EOS 5D Mk III, 300mm f/2.8 L IS USM, 1/800sec at f/5, 1.4x tele converter to a minimum, using Lightroom to make basic adjustments. 'I enter a lot of international competitions, and many of them do not allow much manipulation, so I don't overcorrect files,' she says.

While Perdita likes to keep things as natural as possible, she isn't opposed to moving an insect if it helps to improve a composition. 'I work before sunrise when the insects are torpid and can be moved to other plants,' she admits. 'Unless a location is new to me I don't do a recce the day before, I just go out in the morning and search for suitable subjects. When an insect is in shadow I have a bit more time, but not much.' Perdita likes to explore the meadows with her partner Henrik Spranz (the winner of Amateur Photographer of the Year 2017). 'We inspire each

other, and I think you can see that in our work,' she suggests. 'We are like two galloping horses, pushing each other on.'

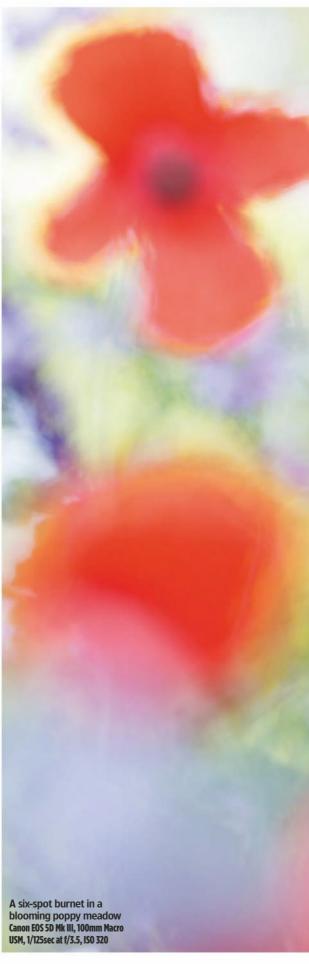
Perdita met Henrik through an online photo forum - at the time he specialised in landscape photography and she was keen to expand her knowledge of the genre. Up until then, she was entirely self-taught, mostly via the internet. 'I would find images I liked online and ask myself why I liked them and how I could achieve something similar,' she reveals. 'I never attended workshops; I just kept trying things out - it's easy to experiment with a digital camera because you can review the results instantly and see what happens if you change the aperture, etc. It would have taken me a lot longer to get to this point if I had been using analogue equipment.'

Despite an early interest in nature, Perdita didn't set out to be

a wildlife/macro photographer. 'I was five or six when I started exploring nature,' she reveals. 'I always wanted to know everything about a subject, so my mother bought me books to help me find out the names of plants, etc. I started collecting coffee-table nature books, but after a while I abandoned them so I could focus on my second love, horseback riding.' Perdita enjoyed eventing (an equestrian event comprising dressage, cross-country and showjumping), and it's no surprise that one of her first photographic subjects was her horse. 'I bought a Canon 550D and tried to shoot a dark brown horse in the snow on a sunny day,' she laughs. 'It was hard, and I didn't get anything usable. At that point I realised that I needed to learn how to use my camera and I needed to practise.'

These days, Perdita uses a Canon EOS 5D Mark III, often paired with









'You have to be patient or it just doesn't work. You have to keep trying – don't ever give up'

a Canon 100mm f/2.8 USM macro lens. 'I borrow a few lenses off Henrik,' she admits, 'but more often than not I use old manual ones.' Perdita likes to shoot with the aperture wide open (f/2.8 or f/4) but this can create problems when areas she wants sharp do not fall on the same focal plane. Dragonflies, for example, are a real challenge. 'I have to close the aperture down to get both the wings and the eyes sharp, but I don't like this effect,' she admits. 'I am used to using a wide aperture, so when I can't do that I find everything looks different.' Such challenges are all part of a macro photographer's lot.

Henrik and Perdita lead busy lives: he works as a software developer and she is a brand consultant. As a result, they have to cram as much photography as possible into their holidays and weekends. With limited time, the pair has learnt to plan their day and make the most of all conditions. 'On a typical day we might go out before sunrise to shoot butterflies, move on to ground squirrels and then head home for some sleep,' she explains. 'We might go out again around 4pm to photograph European hamsters, but not every day is like that or it would be very stressful!' For Perdita, her time behind the camera is the perfect antidote to life in a fast-paced world. 'When I am shooting, I go into myself,' she explains, 'I become very focused, and all my sorrows are left behind. It's not often that we get to a chance to experience this.'



Perdita claims that patience is an essential attribute for wildlife photographers, and when you look at her work you can see she has plenty of it. You have to be patient or it just doesn't work,' she suggests. 'You have to keep trying - don't ever give up. Look at the work of other photographers and analyse what attracts you to a picture; concentrate on the stories you want to tell; work on yourself and your skills.' While she may call her work romantic and fairy-tale like, there is nothing light or insubstantial about Perdita's pictures: they are bold, uplifting, and beautiful.





Ernst Haas

A pioneer of colour photography, Haas gave new life to photojournalism

rnst Haas (1921-86) was a photojournalist and considered one of the early pioneers of colour photography. His career spanned 40 years, and today he is celebrated as one of the most influential photographers of the 20th century.

Haas was born in Vienna, Austria, and grew up in a privileged home surrounded by art and culture. His father was an amateur photographer and although Haas had a keen interest in painting, he initially studied medicine. After the Second World War his passion for the arts led him to take up photography. In 1946 Haas acquired his first camera, a twin-lens Rolleiflex, for which he traded a 10kg block of margarine on the Vienna black market.

His early work was free, expressive and abstract; Haas experimented and learnt his craft through studies of light and form. He wanted to create images that could tell stories and be works of art at the same time. He was one of the few photographers who successfully bridged the gap between photography as an art form and photojournalism.

Creating a total vision

'Homecoming', one of his first photo essays about Austrian prisoners of war returning home, was published in a Viennese magazine and shortly after got picked up by Life magazine and Robert Capa at Magnum, marking his entry into photography as a career. Both Life and Robert Capa wanted Haas to work for them, but he was keen to work independently, which made Magnum the perfect fit for him. He joined in 1949 and eventually moved to the USA in 1951.

Shortly after his move, Haas began experimenting with Kodachrome colour film and documented the streets of New York in rich colour. In 1953 these images were published over a 24-page spread in *Life*. This colourphoto essay titled 'Images of a magic city' was groundbreaking for its time, and was the first extensive series of colour images covered by the publication. Haas went on to create other colour essays in

Paris and Venice in the '50s, which gained similar success and led to his one-man show in 1962 at New York's Museum of Modern Art when they held their first colour retrospective.

Throughout his career, Haas travelled extensively around the world on assignment for magazines, books, movies, advertising and industry, documenting stories across much of the USA, Europe, South Africa, and Southeast Asia in expressionistic colour. As well as his static journalistic images, Haas embraced the idea of movement in his images, creating swirls of blurred colours and shapes. His varied and long career (which included commercial work) and experimental personal work set the bar high for colour photographers of his time.

Haas once said, 'I want to be remembered much more by a total vision than a few perfect single pictures.' This he certainly achieved. Ernst died in New York in 1986 at the age of 65.



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LETTER OF THE WEEK

Slow it down

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TTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD.

I thoroughly endorse Roger Hicks's thoughts in his last paragraph on Bnae Brak, Israel, 2010 (AP 10 March): too many of us are too busy changing lenses, media cards, etc., and miss things. I still use digital, but I have gone back to using film – more so now. When you only have a limited number of exposures on a roll, I believe it slows you down and makes you think and compose carefully, assessing different viewpoints. I particularly like the work of Carleton E Watkins, for example his view of Yosemite Valley from a glacier point, taken in about 1875. Having just read your black & white film articles, I would love to be able to emulate his albumen prints. AP is such a refreshing magazine – long may it continue in this digitally obsessed age. **Chris Lloyd**

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Photography therapy

I can relate to your article 'Photography saved my life' (AP 24 February). I suffer from some of the problems you covered, along with physical problems. One is atrial fibrillation, commonly known as irregular heartbeat. This left me tired, lethargic, unable to concentrate and with breathing problems, sometimes for hours at a time, especially in the summer.

I would lay down, getting more frustrated and depressed, which made my heartbeat worsen, which led to more depression and so on - a vicious circle. I didn't have any enthusiasm for anything; my get up and go had got up and gone. The one subject I would try to concentrate on was photos in camera magazines, and I'd try to work out how it was done. What aperture? How long an exposure? If I was there and moved three paces in any direction, what would the picture be like? This forced my mind to focus on other things and helped my mental state, which in turn helped a bit to slow my heart. I have now had a heart procedure, which has slowed my heart rate to something bordering normal. Now it beats regularly, thanks to tablets.

I have started photography again from scratch: the three-point relationship, composition, depth of field, etc. It's amazing how much comes back to a calm mind. So this summer I won't be laying there wondering – I will be out there doing it.

Andy Collier



Andy Collier related to our feature

Film flim-flam

One of AP's greatest strengths is its reliable fairness and balance. week after week. The recent (slight) film revival, however. seems to have caused a rush of blood to the head! We have had unchallenged claims of film's superior resolution, its amazing dynamic range, the ease of processing, etc. As one who started out doing my own developing and printing in black & white. I can certainly recommend having a go. If you want really good prints, however, be ready for a steep learning curve and a deeper understanding of the word 'patience'.

The spread on pages 14 and 15 of AP 10 March brings it all back. It shows quite a good effort – together with blown highlights, blocked shadows and a haze of grain. By happy coincidence, page 46 shows the same scene with none of these faults – on a smartphone! Yer pays yer money and – you know the rest.

A step too far for me, however, is Matt Parry stating that photochemicals are not hazardous. This is simply untrue. Note the official little red diamond symbols on the packaging, indicating whether the hazard is to the user or the environment. Pay attention to these hazards and stay safe.

John Reed

We're certainly not trying to reheat the tired old film vs digital debate, simply to help readers rediscover the pleasures of analogue photography (if they want), or pick up the basics if they missed it the first time around. Other photography magazines may have purged traditional photography from their pages but AP continues to embrace all forms of image making, whatever the tools used to create them. But you're right that photographic chemicals can be hazardous if not used with care, and we should have been clearer in pointing this out - Nigel Atherton, editor

Spoiled for choice

I very much welcomed your article on black & white film photography in the 10 March edition. I enjoy the process of 'making' photographs and being able to hold the results in your hand and view them on a

lightbox. I try to encourage people who have an interest in photography to sample all its pleasures, rather than just the digital aspects of it. I was, therefore, a little disappointed, that the sample photos in the article may have done the craft a disservice. Film can bring a different tonality and feel to your images, but a lot of people that I speak to seem to be put off by the perceived lack of detail and the abundance of grain compared to digital images. The article explains things very well, but the images that were used may be misleading for those people who are new to film. Most of the shots reproduce as rather grainy, and the Ilford HP5 shot of the children, extremely so.

I would like to stress for anyone thinking about using film, that the results can look the same as, or completely different from, digital images; it's entirely up to your choice of film, format, exposure, developer, processing method, and viewing method. That's why photographers are coming back to film; it's the variety of choice and the satisfaction in an image that is crafted.

More articles on film please, particularly black & white.

Richard Fletcher

The Dark side

Some time back I emailed you and you were good enough to publish my letter even though it wasn't overly complimentary. I'm talking here about the predominance of Adobe product articles in all photographic magazines.

I pointed out several other alternatives at the time and you made mention that there would be a series of articles around alternative pieces of software. I almost missed the one article that I saw, and no mention was made of open source software such as Raw Therapee and my personal favourite, Darktable.

This is in my opinion a brilliant free piece of software that can be used to process your photographs, including raw, and it is highly customisable.

Paul Holt

We'll certainly be doing more on Adobe CC alternatives. Darktable is indeed interesting, but its plethora of tools may be off-putting for some – though



Paul Holt recommends the free Darktable software for processing your shots

you could say the same about Photoshop. Do any other readers use Darktable? - Geoff Harris, deputy editor

A good 'Day'

I enioved reading Adrian Lewis's Letter of the Week (AP 17 March) in which he lists all the things he likes about AP. I agree with him, but not on the one thing he doesn't like - namely 'Back in the Day' which I love. It reminds me of days gone by, and I also like the way you 'send up' articles from the past.

I was lucky enough to get a few photos published in AP back in the 1980s, and I had an article published in AP 2 February 1985 (see photo below). The subject matter was photograms. This was a process whereby I traced the images of negatives shone through an enlarger. I then contact printed the negatives on to photographic paper which produced black images with outlines in white. Sounds quite daft now! However, I enjoyed doing it at the time.

Wishing you every success with your great magazine, which I thoroughly enjoy reading every week.

Graeme Youngson

Thanks Graeme. We are lucky to have so many long-standing and loyal readers - Geoff Harris, deputy editor



Graeme Youngson's 1985 article in AP, which was about photograms

Adams and the

It was nice to see Ansel Adams in your Legends of Photography (AP 10 March). These days there are still many who oppose postprocessing in the belief that if an image can't be completed in camera then it's a dud. Yet how many of them will happily applaud the fantastic darkroom skills of Adams? AP published Adams's 'The Tetons - Snake River' image. We can admire the image, yet Adams fans know that when the negative first lit up his enlarger baseboard it would have bore little resemblance to the finished print.

As in his famous 'Moonrise. Hernandez' image, he employed meticulous darkroom work to realise his pre-visualised version of the scene. Until the advent of digital no one saw darkroom techniques like dodging and burning or creating composite images as cheating. They were simply techniques to help the photographer achieve the best print possible. Adams's fame makes a mockery of photographers who scorn post processing. His achievements with film were awesome. But think what he'd be producing now were he still alive. He'd have embraced digital and would have welcomed Photoshop and Lightroom.

Carole Davies

We couldn't agree more - postshoot processing was certainly not invented with Photoshop. Even with the most purist, straight-out-of-the-camera documentary image, you are seeing an edited version of reality (or to put it in a less philosophically 'loaded' way, an edited version of what the photographer saw) - Geoff Harris, deputy editor



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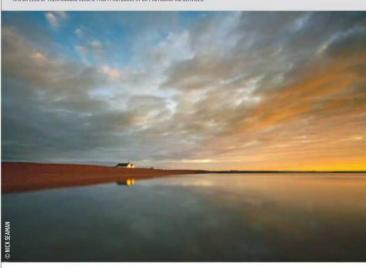
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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Grant Pearce

For the past few years Grant Pearce has been travelling around the world photographing everything from architecture to natural landscapes with his Nikon D3100. He enjoys the photographic potential of mountainous regions in particular, and loves the interaction between mountains, lakes and sky. In the

past four years he has visited more than 20 cities across the globe, and plans to continue developing his photographic skills by venturing off the beaten track more often and challenging himself on his adventures. To see more, visit www.grantpearcedesign.co.uk.

Glencoe

1 It was a gloomy day when Grant visited the Three Sisters of Glencoe in Scotland, but the weather served to add atmosphere Nikon D3100, 18-55mm, 1/200sec at f/5, ISO 100





French Alps, Chamonix

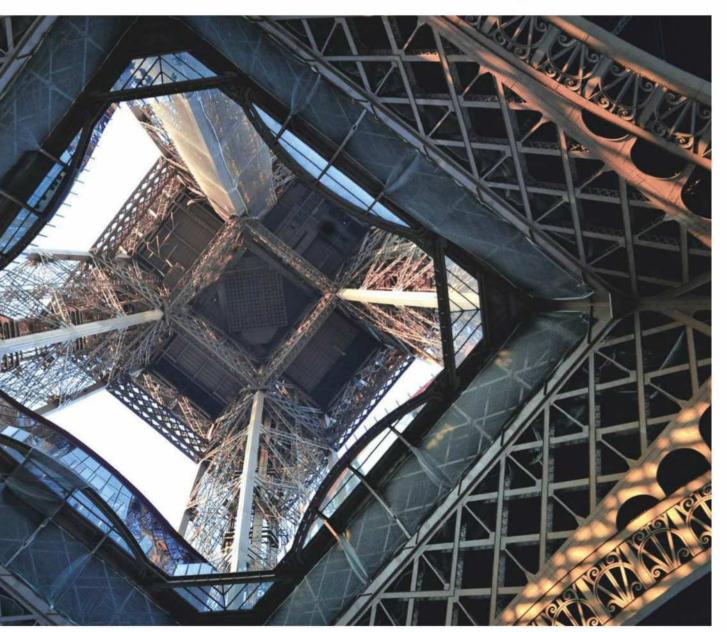
2 Snow and ice create a natural frame for Mont Blanc in the French Alps. Grant found balancing the contrast tricky, but his efforts certainly paid off Nikon D3100, 18-55mm, 1/1600sec at f/5, ISO 100

winner chosen every week will receive a Manfrotto PIXI EVO tripod worth £44.95. Visit www.manfrotto.co.uk Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer. co.uk/portfolio





Brecon Beacons

3 After a long walk
through the forest,
Grant was rewarded
with this lovely view
of Sgwd yr Eira
waterfall in the
Brecon Beacons
in Wales
Nikon D3100,
18-55mm, 1/100sec
at f/9, ISO 400

Eiffel Tower

4 Grant spotted the opportunity for an unusual shot of the Eiffel Tower in Paris while on a weekend away with his partner Nikon D3100, 18-55mm, 1/100sec at f/5, ISO 400

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WILDLIFE WATCH

Mistle thrush

Mistle thrushes are early breeders, making this the best time of the year to get out and photograph them says Oscar Dewhurst

Mistle thrushes are larger than blackbirds, with their plump bellies and upright stance. However, despite being one of the UK's most widespread birds, they are currently suffering rapid population declines in the UK, with numbers having fallen by over 50% since the 1970s. Unfortunately, the lack of knowledge specific to mistle thrushes means the cause of their decline remains vague, with decreased juvenile survival and increased agricultural intensification both probable primary causes.

Habitat

Mistle thrushes are found in a range of habitats containing trees, such as woodland and parkland, and are particularly fond of sports playing fields. They are most often seen in the open on the ground, perched in the tops of trees or flying overhead, where their presence

is revealed by a characteristic rattling call. In the winter, they will often combine with other thrush species, such as redwings, fieldfares, blackbirds and song thrushes to form large flocks.

Best time to shoot

They are very early breeders (late February in the UK), making this a good time to photograph them. As with most birds, activity levels are highest early in the morning, with a second peak during late afternoon and evening. The other benefit of shooting at these times is that the sun is much lower in the sky, so the quality of the light is nicer than during the middle of the day, when the high position of the sun can create harsh shadows. Getting out early or late also means you can experiment with backlighting, and you are less likely to have issues with other people accidentally flushing the birds.



Mistle thrushes are fond of wide open spaces such as playing fields and parks

KIT LIST Beanbag Use when shooting at ground level as it is less cumbersome

than a tripod and can easily be deployed to stabilise the camera, reducing camera shake.

Binoculars

My Swarovski binoculars make finding subjects significantly easier as they are much clearer and lighter to look through than a camera viewfinder.









Shooting advice

Type of images

There are a wide range of potential mistle thrush images you can capture, from birds singing in trees, to feeding individuals with beaks stuffed full of worms. For the former, listen out for their song which can be heard from some distance away (www.xeno-canto.org is a great resource for this information). For feeding birds, they will often feed in the same place, particularly if bringing food back to the nest. To avoid disturbing them, watch from a distance and work out where they like to feed. Then, when the adult flies back to the nest, position yourself somewhere unobtrusive (try not to stand/lie in the middle of their feeding as this will put them off). With any luck, when the adult bird reappears to feed, you will get your images. Often, images of birds feeding on the ground always look better if you are at the same level, which means that lying prone is strongly recommended. Or

consider investing in an angle viewfinder to reduce the back pain.

Camera settings

My camera settings do not tend to vary much when photographing wildlife. I always use continuous autofocus, which allows me to track my subject as it moves. and my fastest frame rate. Even if you're not trying to photograph guick action such as flight, several times I have got home and put images on the computer, only to find that on the image with the nicest pose the bird's nictitating membrane is covering its eye. I also use single-spot autofocus so I can focus precisely on the eye. Mistle thrushes are a fairly neutral colour and do not tend to pose a problem for metering and exposure, so aperture priority (A) mode normally suffices and is preferred if the lighting conditions are changing (e.g. if the bird is running between sun and shade).



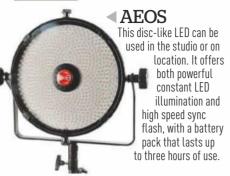
About the mistle thrush

Mistle thrushes are found throughout the UK in a range of habitats containing trees, such as parkland and woodland.

- Location Found across almost the entire country, except for the highest, barest ground and islands off north and west Scotland.
- Size 27cm long, 42-48cm wingspan
- Nest Usually built in a fork between branches or against a tree trunk, although hedges, ledges on buildings, and cliff faces can be used. They have even nested in traffic lights!
- **Diet** Primarily comprises invertebrates, fruit and berries
- Population 170,000 breeding pairs in the UK



KIT LIST



NEO 2 The NEO 2 is the most portable light in the Rotolight range. Like the AEOS, it also offers a combination of bright, constant LED illumination and high speed sync flash.



Rotolight softbox

A softbox diffuses and softens the light, which smooths out the shadows and evens out contrast. As such, it's the ideal modifier for portraiture. The Rotolight softbox shown here fits over the AEOS LED.



▲ Colour filters

As well as offering colour temperature control, Rotolights also come with a variety of filters. Unlike with normal flash gels, they can fit snugly to the light because the bulbs never get hot.

Elinchrom Skyport Trigger

The NEO 2 and AEOS used here come with inbuilt Elinchrom Skyport receivers, which means that you can pair them with a Skyport transmitter like this to control and trigger high speed sync flash.



James Paterson

James is an award-winning journalist, skilled photo editor and photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. Although James specialises in portraiture, he shoots a range of subjects. Visit **www.patersonphotos.com**

Sweetness and **light**

LEDs are the new kids on the block in terms of studio lighting – **James Paterson** sees if they're up to the challenge of a child portrait session

hotography is evolving at a rapid rate these days. In particular, there are two modern innovations that complement each other very nicely – the vast improvements in low-light performance of modern camera sensors, and the emergence of powerful LED lighting. As such, we can undertake certain shooting scenarios that might have been unthinkable a few years ago, like an LED-lit studio portrait session with that most challenging of subjects – children.

Constant lighting

LED lighting brings several benefits over flash. The first - and most appealing for beginners - is the what-you-see-is-whatyou-get factor with constant light. For those who might have been put off using flash-based lighting because of the difficulty of exposing, positioning and setting the power of a light that is impossible to see, the benefits of constant lighting will be immediate. Changes in power and colour temperature are instant and have a recognisable effect on your subject or scene, which makes studio lighting undeniably easier. It's also much simpler to build up the lighting, because you can instantly see how each light affects the overall mix.

Precision light

With studio portraits of children, this immediate feedback brings big advantages. Firstly, from a practical point

of view it means you can meter and expose for the scene just as you would any other photo, there's no need to calculate flash power. Secondly, it offers a level of precision beyond that of modelling lights. These lights are much lighter and more manoeuvrable, so they can be hand-held (the AEOS even has handles on the rear). This can be especially useful for certain types of facial lighting like Rembrandt or butterfly, when finding the right angle for the light often calls for small, precise adjustments. So it can potentially mean less fiddling around with your lighting while your subject twiddles their thumbs.

Output and ISO

The immediacy of constant lighting comes at a cost, which is power. LED lights can't compete with speedlights or studio flash in terms of output, so you won't necessarily be able to overpower direct sunlight or shoot studio portraits at f/11 and ISO 100. It's a compromise, but ask yourself whether you always need ISO 100 for studio portraits, when these days modern sensors offer a level of low-light performance that makes ISO 800 or more acceptable for many scenarios. For our shoot here, we didn't stray above ISO 800 on the Nikon D850.

An innovative package

The Rotolights also offer their own innovative compromise on output, a flash option that doubles the power of the constant light. This gives the



Technique portrait lighting

Rotolights a welcome boost in a studio scenario. What's more, the flash mode offers the same colour temperature control as the constant light, which is a first for flash photography. So if we like we can balance the flash with tungsten lights, or we can get creative with white balance for mixed-temperature lighting. And if coloured backdrops are required, the Rotolight comes with an array of filters that sit directly in front of the never-hot bulbs.

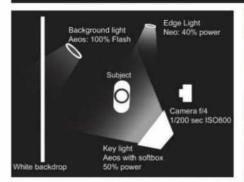
No recycle time

For someone who has been used to shooting studio portraits with flash for many years, the biggest revelation when using the Rotolight flash in the studio is the recycle time. It's simply non-existent. By contrast, studio heads typically take half a second or more to fully recycle, which means that sometimes shots may be lost when a head fails to fire. With portrait images - and in particular child portraits - the instant recycle time offered by the Rotolights mean that we don't have to rely on perfect timing in order to nail a shot of a child jumping or a similar moment of action. We can simply set the camera to rapid-fire mode and shoot the entire sequence.

It's astonishing how quickly the Rotolight AEOS and NEO 2 recycle, and controlling the output is made painless by the built-in Elinchrom Skyport receivers, which link with the on-camera transmitter for seamless HSS flash triggering. With this set-up, the only barriers to constant high-speed shooting are the battery and your camera's buffer. It's one of those revelatory moments when you realise that you've been accepting certain limitations for years, and now they no longer apply.



HIGH-KEY LIGHTING



Light the backdrop

High key refers to scenes that are dominated by bright tones, often with light or blown-out backgrounds. When setting up for high-key lighting, begin by directing a light – the AEOS here – onto our white backdrop. This should be set at a higher power than our key light in order to blow out the background.



Position the LEDs

Our frontal key light illuminates the subject. This should be at a lower power than the background light. We set our exposure for the key light. Here our AEOS background light is set to full power flash, while the frontal AEOS is in constant lighting mode at 50% power.



Bring lights in close

Our key light is fitted with a softbox to diffuse the light. The closer we can bring the softbox in to the face, the larger it is in relation to the subject, so the softer the shadows will be. We also added a third light opposite the key. Sometimes called a kicker, this helps to lift the edges of the subject.





10 Top tips for photographing children

1 Have a plan

Go in to the shoot with a few ideas, poses or lighting set-ups in mind – but be prepared to improvise – children rarely stick to the plan!

2 Make it fun

Children will respond better if you make the shoot fun. At the start, get them running, jumping, dancing, pulling faces, or anything else that will help them forget about the camera.

3 Continuous focus

Focusing can be especially challenging, especially if your depth of field is limited. Set your autofocus to continuous. There are bound to be a few duds, so shoot lots of frames.

4 Clothing tips

When choosing outfits for children to wear, steer clear of anything with big brand names or logos, as this can date the photos and distract from the subject.

5 Bring props

Props such as toys, clothing accessories, sports gear, or anything that the subject enjoys playing with, can add something extra to the shoot and helps to make the photographs more personal to them.

6 Use simple lighting

Intricate lighting can be good, but if it means endless tweaking and test shots then your young subjects will quickly become bored. Keep the lighting simple and reliable.

7 Freeze the action

Children rarely stay still, so you'll need a shutter speed that's fast enough to capture the action. Don't drop below 1/200sec, especially when you're handholding the camera.

8 Keep wipes handy

For younger children keep an eye out for dribble, snotty noses or stray hairs. A pack of wet wipes on hand can help to save you lots of time retouching photos later.

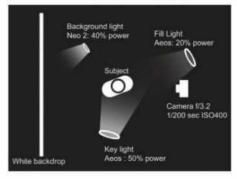
9 Make a mark

If you need children to stand in a certain spot for your lighting, put marker tape on the floor and make a game of getting them to stand on it. If that fails, sit them on a stool instead.

10 Shoot at eve level

Get down low to capture children at their eye level. This will help to create a greater connection with the subject and makes the head and body look more naturally proportioned.

LOW-KEY LIGHTING



Light set-up

A low-key set-up is dominated by darker tones, and therefore, unlike the high-key set-up, the histogram will be stacked to the left side. The positioning of our lights here is in fact very similar to the high-key set-up, and the same white backdrop is used in both. But the big difference is in the power ratios.



Darken the backdrop

With low-key lighting we want a dark moody backdrop, so we've swapped the background AEOS for the NEO and dialled the power down to 40%. Our front left light – at 50% – doesn't have a softbox this time which means the light is harder and the shadows more defined.



Angle the face

Positioned slightly behind the subject, our front left key light lifts one side of them, which works well when we angle the face in the direction of the light. A second frontal light positioned just to the right of the camera adds a gentle fill light in to the shadows and lifts the hair and how on the dark side



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EXPERIENCE BETTER



Stars of the Show

Andy Westlake rounds up all the new cameras and lenses released to coincide with the CP+2018 trade show, held at the start of March in Japan

raditionally, camera and lens makers aim to release their latest and greatest products to coincide with big photographic trade shows, with the aim of reaching the widest audience possible. With the dominant forces in the industry being Japanese, in recent years the CP+ trade show held in Yokohama has gained ever-increasing

importance. In case you missed any of the big announcements made in the run-up to the show, we've rounded them all up here

This year, almost all the major manufacturers had new products on display at CP+. The undoubted star was Sony's latest generation 'basic' full-frame mirrorless camera, the Alpha 7 III, which packs more into an under£2,000 body than we've ever seen before. Fujifilm also impressed with its new flagship X-H1, while Sigma showed off a lovely-looking new 105mm f/1.4 portrait prime, alongside a modern version of its legendary 70mm f/2.8 macro. But perhaps the biggest story was the way both Sigma and the other big third-party makers finally announced autofocus lenses for full-frame mirrorless cameras.

The only company left out in the cold was Nikon, with no new products at all. Presumably it's holding fire on its long-rumoured, high-end mirrorless system until later in the year.

The entry-level

mirrorless EOS M50 competes directly with Canon's DSLRs

Canon

Key products

- EOS 2000D
- EOS 4000D
- EOS M50
- Speedlite 470EX-AI

The Speedlite 470EX-Al's 'Auto Intelligent' mode sets the motorised head for the best lighting

entry-level DSLRs at CP+. The EOS 2000D

existing EOS 1300D, with the main change

being the adoption of a 24MP sensor, rather

than 18MP. Like the 1300D it's a perfectly

retain to hit a low price point. Initially priced

competent design that does well to judge

which features to leave out and which to

is essentially a direct replacement for the





directly with its own DSLRs. It has a pretty decent specification, including 10fps shooting and a fully articulating touchscreen, and is even the firm's first consumer camera to feature 4K video. It'll cost £539 body only,

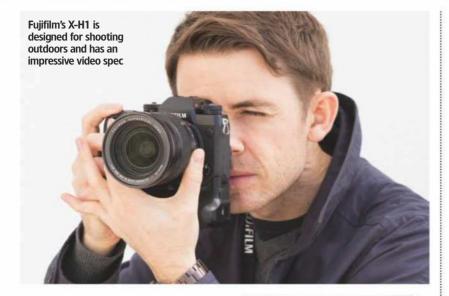
or £649 with the 15-45mm kit zoom. The question now is whether Canon will release some interesting EF-M lenses to go with it.

Perhaps the cleverest product of all is the Speedlite 470EX-AI. This features an 'Auto Intelligent' mode which automatically sets the bounce angle for the best lighting, and readjusts it as you move the camera. It's a fantastic idea that promises to take the fuss out of bounce-flash photography, and we can't wait to see what it can do in real-world shooting. Of course, this technology comes at a premium cost of £499.

Canon Canon has kept the EOS 4000D spec simple and hence made the camera more affordable The EOS 2000D, Canon's entry-level DSLR, has a 24MP sensor

at £369 body only, it's sure to sell well. However, Canon has managed to introduce another even more affordable model, in the shape of the £329 EOS 4000D. Everything that could be simplified or made cheaper, has been: for instance, the mode dial doubles as the power switch, the sensor is Canon's eight-year old 18MP unit, and the LCD resolution is a paltry 230,000 dots. But once the price settles down it will, of course, be seriously cheap: potentially sub-£300 with a basic kit lens.

We're more excited by the EOS M50, which for the first time sees Canon allowing an entry-level mirrorless model to compete



Fujifilm Key products

- X-A5
- XC 15-45mm f/3.5-5.6 OIS PZ

FOR FUJIFILM fans, the big news is the addition of a new top-end model to the firm's APS-C X-system. The X-H1 has a lot in common with the popular X-T2, but is the firm's first camera to include in-body image stabilisation, which works in concert with the firm's optically stabilised lenses. One cannot overstate how important this is: not only does it put Fuiifilm on a par with other major mirrorless systems, it also brings a new level of handholdability to the firm's range of primes and unstabilised zooms, such as the stellar XF 16-55mm f/2.8R LM WR.

The X-H1 is a high-end, professional model designed for demanding pros shooting outdoors with larger lenses, with beefed-up weather-resistant construction



The XC 15-45mm: a retracting powerzoom

and a chunky handgrip. It has a very impressive video specification, including 4K recording, and Fujifilm has introduced X-mount versions of two dedicated video lenses - the MKX 18-55mm T2.9 and MKX 50-135mm T2.9 - to make the most of it

I don't see all that many X-T2 users switching up, to be honest, as the bulky X-H1 is to some extent at odds with the charms that likely drew them to Fujifilm in the first place. But it's an extremely capable-looking camera. It'll cost £1,699, body only, or £1,949, with its vertical power booster grip.

At the other end of the scale, the X-A5 is an entry-level mirrorless model designed to entice new users into the X-system. With no viewfinder and a tilting screen, it follows the same pattern as the firm's previous X-A series offerings. The main addition is on-sensor phase detection, which should improve AF speed compared to the previous X-A3. The camera will come with a compact. retracting powerzoom lens - the XC 15-45mm f/3.5-5.6 OIS PZ - for £539. This lens looks set to become the basic kit zoom for Fujifilm's entry-level cameras.

Laowa

Key products

- 9mm f/2.8 Zero-D
- 25mm f/2.8 2.5-5x Ultra-Macro

CHINESE lens maker Venus Optics hasn't been around all that long but has already established a flair for making interesting, and somewhat unusual, designs. The 9mm f/2.8 Zero-D is a compact manual-focus wideangle prime for APS-C mirrorless cameras, which promises minimal curvilinear distortion. It uses a variation of the same basic optical design as the highly regarded 7.5mm f/2 MFT for Micro Four Thirds and 15mm f/2 Zero-D for fullframe mirrorless. It's due to be

available in early April, in Canon EF-M, Fujifilm X, and Sonv E mounts.

The firm's second new lens is a very different beast indeed. The 25mm f/2.8 2.5-5x Ultra-Macro is designed to fit full-frame DSLRs. and dedicated to extreme close-up photography - it doesn't focus to infinity. With manual focus and aperture operation, it's available for pre-order now. costing £399 in Canon, Nikon, Pentax and Sony Alpha mounts.



The 25mm f/2.8 Ultra-Macro lens doesn't focus to infinity

Lensbaby

Key products

Burnside 35

THIS US company has long ploughed its own furrow as a purveyor of eccentric selective-focus lenses that aim to make a virtue of extreme optical imperfection. The Burnside 35 is touted as the first wideangle

adaptation of the 19thcentury Petzval design, and gives a central area of sharpness surrounded by heavy vignetting and 'swirly bokeh'. Unusually, it includes a secondary aperture diaphragm to modulate these effects. If you enjoy this kind of photography, expect to shell out around £500 when it reaches the UK.



The Burnside 35 gives central sharpness with swirly bokeh

Panasonic

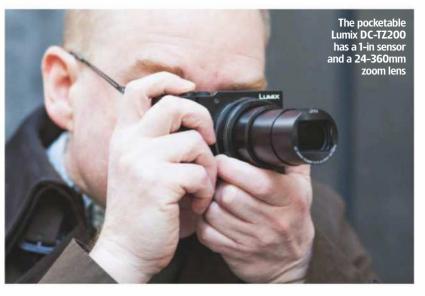
Key products

- Lumix DC-GX9
- Lumix DC-TZ200
- DG Vario-Flmarit 50-200mm f/2.8-4 ASPH OIS

PANASONIC has been pretty busy with a new camera and lens joining its Lumix G mirrorless system and an update to its premium 'travel zoom' compact.

The firm's latest mirrorless camera, the GX9, perhaps reflects the firm's uncertainty over how best to fit models into its sizeable range that includes parallel SLR-like and rangefinder-style strands. Compared to the two-year old GX8, it's not a direct update, but instead is scaled back in terms of size and ambition; at £699, body only, it also has a lower launch price. In the process it's lost the GX8's weathersealing and fully articulated screen in favour of a smaller, svelte body design with a smaller viewfinder and tilt-only screen. In fact the GX9 is really a turbocharged GX80, with a 20MP sensor and an exposure-compensation dial added. It's a nice camera, but I wasn't entirely convinced: Panasonic really needs to update its control set-up to better suit viewfinder shooting.





Meanwhile the TZ200 is a premium travel zoom camera that's an iterative update to the two-year-old TZ100. Like that camera, it places a 1-in sensor and long zoom lens in a pocketable body, giving vastly better image quality compared to other travel zoom compacts. Its key changes are a longer lens (24–360mm equivalent compared to 25–250mm), larger viewfinder,

and considerably improved handling due to the addition of a rubberised finger grip. As a small travel-focused point-and-shoot it's in a class of its own, not just in terms of image quality and versatility, but also price – the £729 tag feels like it might be beyond what most potential buyers are prepared to pay.

Finally, the Leica DG Vario-Elmarit 50–200mm f/2.8–4 ASPH OIS completes the trio of premium zooms that we first saw behind glass at Photokina 2016. This set looks like it will be the perfect complement to the high-end G9 mirrorless camera, with fine optics and top-notch weather-sealed construction. However this comes at a price: the 50–200mm is set to cost £1.599.

but no

electronic

viewfinder



The Leica Vario-Elmarit 50-200mm f/2.8-4 is a perfect complement to the Lumix G9

Olympus

Key products

PEN E-PL9

AT FIRST sight, Olympus's PEN E-PL9 looks like a minor update to the current PEN E-PL8, which itself was little more than a cosmetic refresh of the E-PL7. But delve a little deeper and this viewfinderless, rangefinder-style model has a few more noteworthy changes on-board. It's the first model in the E-PL line since the E-PL2 of 2011 to include a built-in flash, the flipside being that it's also the first PEN since the original E-P1 not to accept an electronic viewfinder. The E-PL9 also gains the same prettified, simpler interface that we saw on the

OM-D E-M10 Mark III, which should help novices get to grips with the camera's advanced features more easily. The camera will cost £579 body only, or £649 with the 14-42mm EZ pancake zoom lens

It seems Olympus fans may now have to wait until Photokina in September to see the next OM-D, which will presumably be the E-M5 Mark III. But in the meantime, the firm has refreshed the E-M1 Mark II, the PEN-F and the three-year-old E-M5 Mark II with free firmware updates that add some neat new features.



ProGlass IRND

A **NEW** standard in neutral-density glass filters



When the weather is overcast and dull, one option is to try long exposure minimalism and the Old Pier at Swanage in Dorset is a great subject, with its decaying wooden posts surrounded by empty sea. Why long exposures? Well, with seascapes, a long exposure will smooth out the texture of both water and sky, simplifying the scene further and enhancing their use as negative space in the composition.

I wanted to smooth the water to a completely glassy surface, so I selected a ProGlass 4.5 (15-stop) IRND. With some adjustment of aperture and ISO, I was able to get an exposure of 8 minutes - any longer would have smoothed the clouds too much. A 0.6ND (two-stop) medium grad added some drama to the sky and the final result had just the look I was after.

The colours are really neutral, which is remarkable for such a dense filter and there is a superb clarity and evenness of exposure across the frame. The other great feature of this filter is that its stated stop value is absolutely spot on, so calculating long exposures is no problem. It should be no surprise that these filters now have a permanent place in my kit bag.

Mark Bauer markbauerphotography.com







Canon 5Ds, 24-70mm f/4L at 42mm, ISO 200, 480 seconds at f/8.0

ProGlass 4.5 IRND (15-stop), 0.6 ND medium grad (2-stop)

(RAW file – unprocessed)

Ricoh

Key products

Pentax K-1 Mark II

RICOH has updated its top-end full-frame DSLR. The Pentax K-1 Mark II is an iterative update over the two-vear-old K-1, with only a few changes. It gains an onboard 'accelerator' for faster image processing, which in turn allows an extension of the sensitivity range by a couple of stops to a maximum of ISO 809,200. But most interestingly it gains a new version of the camera's pixel-shift mode that combines four exposures for

The pixel-shift mode on the Pentax K-1 Mark II combines four exposures for sharper images

sharper, higher-quality images. In the past such modes have always required the camera to be fixed to a tripod, but the K-1 Mark II has a variant that purports to work with handheld shooting. If it's successful, it could be a real step forward. Compared to the original K-1 the introductory price is £200 higher, at £1,799, body only.



Sigma Key products

- 14-24mm f/2.8 DG HSM | Art
- 105mm f/1.4 DG HSM | Art
- 70mm f/2.8 DG Macro | Art
- Seven Art-series lenses in Sony FE-mount



SIGMA is arguably the most ambitious lens maker around at the moment, and in the 6.5 years since it launched its 'Global Vision' initiative, it's gone from strength to strength. At CP+ 2018 it launched three brand new lenses, and announced that it will be making seven of its existing DSLR lenses available in native Sony FE-mount.

First up is the 14-24mm f/2.8 - a fast, super-wideangle zoom for full-frame cameras. It'll compete directly head-to-head with Nikon's highly-regarded 10-year-old optic, but comes to the market at a lower price. Crucially though, Sigma is asking for £1,400 for its version, which is weathersealed and equipped with an ultrasonictype focus motor; the Nikon will set you back £1,600 or more. Canon users have had no direct equivalent until now.

Another big introduction is the 105mm f/1.4 DG HSM Art. This is the longest focal length in the firm's f/1.4 series primes, and physically it's even larger than either the 85mm f/1.4 DG HSM Art or the 135mm f/1.8 DG HSM Art. Indeed at over 1.6kg in weight, it's hefty enough to need a tripod collar, which handily comes with a built-in Arca Swiss dovetail quick release.

Sigma's 70mm f/2.8 DG Macro uses an extending barrel design

A superwideangle zoom for full-frame systems, the 14-24mm is weathersealed and fast





The 105mm f/1.4 Art lens weighs a whopping 1.6kg

Third comes the 70mm f/2.8 DG Macro: essentially a modern re-imagining of the firm's classic, old 70mm f/2.8 EX DG Macro. It uses a completely new design that prioritises optical quality over all else. Unusually for a modern macro lens, but like the older model, it uses an extending barrel design rather than an internalfocus mechanism. Even more unusually, it incorporates an electronic 'focus-by-wire' system. As with the 105mm, pricing and availability are still to be confirmed.

For users of Sony's full-frame mirrorless cameras. Sigma will also be making an array of its existing high-end 'Art' series lenses available in native FE-mount versions. These will use the same optics as their SLR-mount counterparts, so aren't specifically optimised for the mirrorless architecture. Compared to using the SLRmount versions via Sigma's MC-11 converter, however, the native models promise improved autofocus performance.

Sigma's final announcement is a range of firmware updates that will make its Global Vision lenses compatible with Canon's in-camera lens aberration correction function – something we haven't seen before from any third-party optics. The lenses can be updated using Sigma's USB Dock

Samvang's 50mm f/1.2 is one of the fastest 50mm lenses for SLRs



Samyang

Key products

● 50mm f/1.2 XP

KOREAN lens maker Samvang is another company that's distinctly on the up, and significantly expanding the ambition of its range. After unveiling its first autofocus lens for DSLRs at the start of the year, the Canon-mount AF 14mm f/2.8 EF, it has now expanded its 'XP' line of premium, high-speed manual-focus optics.

Indeed its new £799 50mm f/1.2 is one of the fastest 50mm

lenses available for SLR cameras. joining its existing 14mm f/2.4 and 85mm f/1.2 designs in the XP range. Expect superb optical quality, but as with the 85mm f/1.2, the biggest practical problem is likely to be getting the image in proper focus. With the viewfinders of AF SLRs being poor for manual focusing, it'll probably need a switch over to live view to get really sharp results.

Sony

Key products

- Alpha 7 III
- HVL-F60RM

IF THERE'S one camera that really stands out in the rush of recent releases, it's Sony's Alpha 7 III. The latest iteration of what the firm calls its 'basic' full-frame model is designed for serious enthusiast photographers. But despite the label, it packs more into a £2,000 camera body than we've ever seen before.

Based around a completely new 24MP full-frame BSI-CMOS sensor, the A7 III offers a sensitivity range

from ISO 100-204,800, and can shoot at 10 frames per second while adjusting focus and exposure between frames. The sensor is capable of phase detection autofocus across almost the entire image area, meaning the camera can focus quickly and accurately no matter where your subject is placed within the frame.

Sony has also included its 5-axis in-body image stabilisation system, which allows you to use up to 5.5 stops slower than would otherwise be possible without image blurring due to camera shake. The system operates in concert with

Sony's optically stabilised lenses, and crucially works with every lens you can mount on the camera, not just those types that happen to have optical stabilisation built-in.

Other key changes include an updated control layout, including an AF-ON button and a joystick for setting the focus point. The adoption of Sony's NP-FZ100 battery promises impressive stamina, too, with a claimed 710 shots per charge using the LCD. Twin SD card slots allow files to be recorded to simultaneously, or sequentially. Finally for those interested in videography, high-quality



with both microphone and headphone sockets built-in. Overall the A7 III promises to be a phenomenal all-rounder.

Alongside the A7 III there's also a new flash, the HVL-F60RM (£620). In typical Sony fashion this goes all-out for superlative specifications: it has a powerful quide number of 60M, a zoom head that covers lenses from 20mm to 200mm, built-in optical and radio wireless control, and is claimed to be capable of shooting extended high-speed bursts without overheating. It also features Sony's quick-shift bounce system for quickly switching between landscape and portrait format shooting, which is handy but does add considerably to the unit's bulk. What it doesn't offer, though, is the user-friendliness of Canon's new motorized-zoom 470FX Al unit



The HVL-F60RM flash has a zoom head that covers lenses from 20 to 200mm

Tamron

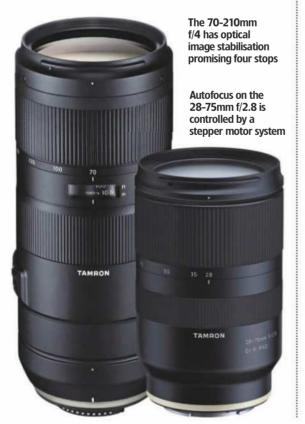
Key products:

- 70-210mm f/4 Di VC USD
- 28-75mm f/2.8 Di III RXD

GIVEN the huge popularity of Canon's and Nikon's constant f/4 premium zooms, it's surprising that the third-party lens makers haven't competed more in this area. But Tamron at least has decided there's a gap in the market, and come up with a well-specified compact telephoto zoom for full-frame DSLRs to compete with Canon and Nikon's equivalents.

The 70–210mm f/4 Di VC USD may not sport the firm's premium 'SP' tag, but it's far from low–end. It includes an ultrasonic–type autofocus motor, optical image stabilisation promising four stops' benefit, and weather–sealed construction. An optional tripod foot is available, too. If it's any bit as good as the firm's superb 70–200mm f/2.8 G2, it should be a great budget option for users of Canon and Nikon DSLRs.

Equally interesting is Tamron's announcement that it's developing the 28–75mm f/2.8 Di III RXD, which will be the first third-party zoom designed to work with Sony's full-frame mirrorless cameras. While it shares a core specification with one of Tamron's most popular SLR lenses, it's a completely different optic that's fully optimised for the different demands of mirrorless. The RXD designation stands for 'Rapid eXtra-silent stepping Drive', indicating that autofocus is controlled by a stepper motor system that's ideal for both stills and video shooting. Moisture resistant construction and a fluorine coating on the front element round off a promising-looking design.





Tokina's Firin 20mm f/2 FE AF has a fully electronic design, including a ring-type ultrasonic focus motor

The Opera 50mm f/1.4 is likely to have an ultrasonic focus motor and weathersealed barrel

Tokina

Key products

- Firin 20mm f/2 FE AF
- Opera 50mm f/1.4 FF



WHILE Sigma and Tamron have justifiably attracted plaudits for their lenses recently, Tokina has often seemed like something of a poor relation. In part this has been due to a historical difficulty in obtaining its products in the UK, but those days are past and most major retailers now stock its lenses.

With the Firin 20mm f/2 FE AF, the firm has done something rather unusual. It's taken the superb manual-focus Firin 20mm f/2 FE MF for Sony full-frame mirrorless, and reworked it as an autofocus design. Gone are the mechanical aperture ring, chunky metal barrel and large manual focus ring, supplanted by an altogether more modern fully electronic design, including a ring-type ultrasonic focus motor. The lens is due to go on sale worldwide at the end of May.

Tokina's other announcement is still further removed from commercial availability, with the Opera 50mm f/1.4 FF not due until the summer. It's slated as the first of a new premium series of lenses, above the firm's existing AT–X series and clearly inspired by Sigma's Art line and Tamron's revitalised SP range. The 50mm f/1.4 is expected to feature an ultrasonic focus motor and weathersealed barrel, while the Nikon–mount version will use an electromagnetic aperture mechanism.

Zeiss

Key products

• Loxia 25mm f/2.4

ZEISS was one of the first third-party lens makers to embrace the opportunities afforded by full-frame mirrorless, doubtless spurred on by its close partnership with Sony. The Loxia 25mm f/2.4 is the fifth in its line of compact, manual-focus primes, and very fine it is too. I was lucky enough to be able to test this £1,190 beauty prior to its official launch, and found it to be a worthy winner of our top five-star award.

This small, manual-focus wideangle prime lens has lovely handling and superb optics





Small wonders

From collectors to spies, the versatility of subminiature cameras made them very popular from the 1930s to early 1980s. **John Wade** tells us all about the Minox subminiatures

or collectors, the subminiature format is epitomised by 16mm film. The Minifex, first of the 16mm cameras, was made in 1932, but the subminiature craze really took off in the 1950s and early '60s, with cameras made in just about every type and style. Production on the Minolta § 16, the last commercially available 16mm camera, ceased in 1974, although film continued to be made for some years after. It is possible to buy raw 16mm film on the internet and load it into the many different

types of cassettes used by the old cameras. But for the more general user who wants to try subminiature photography today without all that fuss, there's Minox. The cameras are relatively easy to find, film is still produced and commercial processing is available.

The first Minox was designed by Latvian photographer Walter Zapp. Today that first model is known as the Riga Minox, after the place where it was made in 1937. The outbreak of the Second World War in 1939 saw upheaval in Latvia as it was occupied by

The Riga Minox in its open position

the Russians, followed by the Germans, then by the Russians again. Limited production of the Minox continued during these turbulent times, but when the war ended in 1945, production of the camera resumed in West Germany.

The rarity and, therefore, high cost of the Riga Minox makes it more for the collector than the user. But because the Riga's styling set the template for all Minox subminiature cameras that followed, it's worth looking at it in detail before examining the later, more affordable variations.

1937: Riga Minox

Like all subminiature Minoxes, the Riga is characterised by its small, elongated shape. The photographer pulls on one end to extend the body, takes the picture and snaps it shut again. The action also tensions the shutter and advances the film.

The camera is made of stainless steel, measuring 8x2.5x1cm closed and extending to 10cm when open for action. Opening the body reveals the Minostigmat 15mm f/3.5 lens, beside the viewfinder. A slider above the viewfinder pushes a yellow filter into place over the lens. The top of the body features three controls plus a window to show the film frame counter. Two dials are used to focus the lens



You can still try subminiature photography quite easily today. This is a print from a Minox B negative



from eight inches to infinity and to adjust speeds on the guillotine shutter between 1/2sec and 1/1,000sec. A tiny shutter button lies between the two dials. The lens's aperture remains fixed at f/3.5, so exposure is controlled by shutter speeds alone.

Pressing a catch on the base when the body is open allows a panel to be slid aside and film inserted in the form of two linked cassettes with film wound from one to the other. The film is 9.5mm wide and produces images 8x11mm.

1948: Minox A

With post-war production shifted to West Germany, the material used to make the Minox A, and the cameras that

followed, was aluminium. Otherwise, its specification matches the original Riga, but with the addition of flash synchronisation. The Minox II is a name variant used for export to the USA; the Minox III is another USA name variant, but has no flash synchronisation. A gold–plated Minox III was made for the collector's market.

1958: Minox B

One of the most prolific of the Minoxes, and therefore more affordable than some

others, the Minox B takes the basic spec of the Minox A and adds a selenium cell exposure meter. A needle in the top-plate window deflects according to the light, then the shutter speed dial is turned to line up an arrow on another coupled dial with the needle's position. With the aperture fixed at f/3.5, this sets the shutter speed for correct exposure.

1969: Minox C

With this model, Minox went electronic using a 5.6 volt PX27 mercury battery, which can be replaced today with a 6 volt S27PX nonmercury equivalent. The battery drives a CdS meter and electromagnetically timed shutter. Speeds run 1/15–1/1,000sec, and the dial adds an 'A' setting for fully automatic operation.

1978: Minox LX

This is the top of the subminiature range. It has a more ergonomically designed body with a reshaped shutter release, a silicon blue cell exposure meter and a top shutter speed of 1/2,000sec. The camera can be set for fully auto exposure. There are three LEDs on the top indicating over–exposure, slow speeds that risk camera shake, and a battery check signal.

1981: Minox EC

The EC is the smallest of the later Minox range, only very slightly larger than the original Riga model. The f/5.6 lens has a fixed aperture and fixed focus. Automatically controlled shutter speeds run from 1/500sec to a full 8sec, and there is no manual option. Of all the Minoxes it is the simplest to use; actually, it's little more than a point-and-shoot camera, albeit one with a better pedigree than most.

Film and where to buy it

A large range of different makes of Minox film is available, both fresh and expired, in black & white negative, colour negative and colour transparency types. Check out eBay or, for extensive details on current availability

and processing prices, together with where to buy some cameras and accessories, visit mshobbies.co.uk.



How film is loaded into Minox subminiature cameras

Testbench subminiature cameras



Minox accessories

The Minox system includes more accessories than other subminiature cameras. To help measure close camera distances, a chain attached to the camera is knotted at distances of 8, 10, 12 and 18in. Slip-on filters, flashguns and waist-level viewfinders can be fitted to most models. Purpose-made clamps hold the bodies while adding tripod bushes and cable-release sockets; they provide the means to attach a tripod, copying stand and binoculars to turn the standard lens into a telephoto.

Other accessories include the Minosix exposure meter with its own built-in viewfinder, calibrated in shutter speeds since Minox lenses are always fixed at their maximum apertures, a slide viewer and cutter in one device, slide mounts, projectors, enlarger, underwater housing and many more.

Other Minox film cameras

Unlike some film sizes that went on to be used by other manufacturers, very few non-Minox cameras were made to take Minox cassettes. Those you can still find include the Yashica Atoron, a Minox-shaped camera made in 1965; the Roundshot, a miniature panoramic camera made in Switzerland in 1987; and the Japanese Minimax-Lite, from the 1980s, which combines the camera with a cigarette lighter.

In the late 1990s, the Minox name went through a metamorphosis: miniature one-third size copies of classic cameras were made in Japan under the Sharan name. They all accept Minox film. The first two cameras were copies



Another print from a Minox B negative

of the Leica IIIf and M3, followed by a copy of the Contax I. Each measures a mere 6.5x4x3.5cm. Later-made miniatures include the Rolleiflex 2.8F, Hasselblad SWC, Nikon F and SP, Olympus Pen-F and Robot I.

These fully working, beautifully crafted miniature cameras are still made today. Through them, the Minox legend lives on.

Choosing and using

- Some Minox mechanical shutters can be a weak point. Check that they work at all speeds each time you open and close the camera.
- Remember that from the Minox C onwards, you need a battery to test the electronic shutters.
- Check that the shutter and focusing dials rotate easily.
- In use, hold the camera between the thumb and the first finger of each hand, using your right index finger to release the shutter.
- Take special care to hold the camera level.
- Unless you're using a tripod, avoid camera shake induced by slow shutter speeds that electronic cameras might set automatically.

Guide prices today

Riga Minox: £350-550 Minox A: £80-130 Minox B: £80-130 Minox C: £60-100 Minox LX: £180-200 Minox EC: £40-50



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3LT QR11-L bracket

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THE JOB of an L bracket might be simple, yet it's an essential accessory that all photographers who regularly mount their cameras to a tripod will want to consider. Designed to replace the guick-release plate that comes supplied with a ballhead and make the task of switching between landscape and portrait orientations much easier, L brackets are also effective at preventing the weight of a heavy camera and lens being off-centre from the head - something that could otherwise lead to an expensive set-up tipping over if it were accidentally knocked or used in windy conditions.

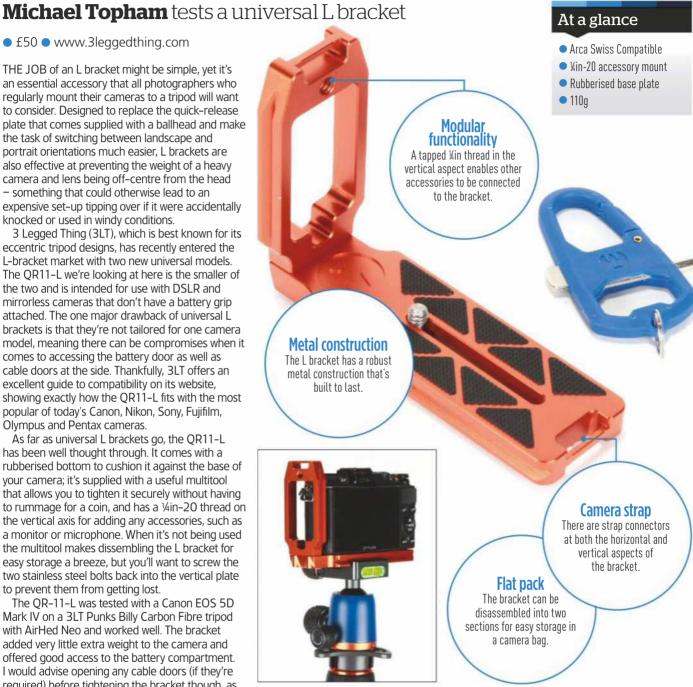
3 Legged Thing (3LT), which is best known for its eccentric tripod designs, has recently entered the L-bracket market with two new universal models. The QR11-L we're looking at here is the smaller of the two and is intended for use with DSLR and mirrorless cameras that don't have a battery grip attached. The one major drawback of universal L brackets is that they're not tailored for one camera model, meaning there can be compromises when it comes to accessing the battery door as well as cable doors at the side. Thankfully, 3LT offers an excellent guide to compatibility on its website. showing exactly how the QR11-L fits with the most popular of today's Canon, Nikon, Sony, Fujifilm, Olympus and Pentax cameras.

As far as universal L brackets go, the QR11-L has been well thought through. It comes with a rubberised bottom to cushion it against the base of your camera; it's supplied with a useful multitool that allows you to tighten it securely without having to rummage for a coin, and has a ¼in-20 thread on the vertical axis for adding any accessories, such as a monitor or microphone. When it's not being used the multitool makes dissembling the L bracket for easy storage a breeze, but you'll want to screw the two stainless steel bolts back into the vertical plate to prevent them from getting lost.

The QR-11-L was tested with a Canon EOS 5D Mark IV on a 3LT Punks Billy Carbon Fibre tripod with AirHed Neo and worked well. The bracket added very little extra weight to the camera and offered good access to the battery compartment. I would advise opening any cable doors (if they're required) before tightening the bracket though, as this can be rather fiddly to do afterwards.

Verdict

If you regularly shoot on a tripod, find yourself switching between landscape and portrait orientations frequently, and have an Arca Swiss ballhead, the QR11-L makes shooting easier, safer and generally more enjoyable. It won't be an ideal match with every camera model though, so you will want to do some research before you buy. For those who don't favour the bright copper finish and want a more understated look, the QR11-L is also available in eclipse grey (QR11-LG).



The QR11-L bracket can be used with smaller compacts as well as DSLRs and mirrorless models

THE LARGER ALTERNATIVE

Larger professional cameras, including those with a battery grip fitted, will require a bigger L bracket. To cater for full-bodied and gripped cameras, 3LT also produces the QR11-FB, essentially a larger version of the QR11-L. Like the QR11-L it has a base length of 120mm and a longer upright section that measures 126mm. It can be disassembled for when storage space is limited and comes in two colour options: equinox copper (QR11-FBC) and eclipse grey (QR11-FBG). The larger QR11-FB is priced at £60. Visit www.3leggedthing.com for more information about camera compatibility.









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Fault in smartphone gimbal

I have just bought a DJI Osmo Mobile motorised 3-axis gimbal for my iPhone 7 as I am preparing for a three-month trek across South America, and I have decided not to carry my heavy full-frame gear. However, the results I get when using video are not very stable. I'm aetting some unexpected ierkiness when I was expecting a very smooth view. I also intended to use the gimbal for stills shooting. I wonder if the problem is that the phone's optical image stabilisation is fighting with the gimbal, but I can't find an option to switch OIS off.

Tillie Elphick

You have hit the nail on the head: OIS can't be disabled on the iPhone 7. Sadly, this basically makes your DJI Osmo Mobile useless for use with your phone. There are some suggested workarounds but these don't have very promising feedback. One involves using a magnet to lock the iPhone lens in place, but reports suggest this interferes with the lens alignment and focusing. The Norwegian



Tillie wants to use the DJI Osmo Mobile gimbal with the iPhone 7

Kickstarter company, Flowmotion, has developed a gimbal specifically for the iPhone and this looks promising, but I haven't tried it.

Using 4K for stills

I'm thinking about buying another stills camera, and what I'm interested in (a used Canon EOS M5) is about to be superseded by a model which may do proper 4K video. I watch TV and a few videos on my Full HD 50in TV, and I sit close enough that standard definition is definitely less detailed. I have camcorders which do Full HD, and have enjoyed some movies on BluRay Full HD. A keen bird photographer extolling his latest Canon EOS-1 DX said something about it offering a 4K mode in addition to the 11fps, etc. I can take video on my EOS 7D Mark II, but don't see the point as my camcorders do the job more easily. And I don't take selfies. Any insight from you as to why 4K is seen as important to a stills photographer would be most welcome. I already have the EF-M 22mm f/2 lens.

Malcolm Stewart

Today, 4K TVs are rapidly becoming the standard, even for budget sets. Photos will look better on a 4K-resolution display than a Full HD one. With video, it's less clear-cut. Sometimes, a good TV will upscale Full HD to a 4K display well enough for you to find it difficult to tell if you are watching HD or 4K footage. With 4K cameras there is a scenario where you can combine its use for both video and stills photography. Instead of pressing the shutter release to capture one frame or a short series of frames at a low frame rate relative to video, you can have a motion video clip of 8MP still frames shot at 25, 30, or even 60 frames per second. Panasonic, for example, has



D810 live view focusing problem

I tried photographing the recent blue moon using website information to give a starting point of ISO 100, f11, 1/250 sec manual focus, live view using a Nikon D810. I had a very bright image of the moon but could not focus. Images under these conditions were dull grey and out of focus. I tried extremes of exposure but still had no success. Since we have another blue moon coming up I would like to try again. Can you offer any explanation for my lack of success?

Roger Allen

If the lens you used is an older design, the autofocus system will not be designed for live view. That's not necessarily to say it is incompatible with live view, but may be slower and less precise to lock focus than a more modern design. This is because the type of focusing motor, gearing, plus the relatively high mass of the lens elements that have to be moved for focusing, are not optimal for contrastdetect auto focusing (CDAF) using the main image sensor. When you use the conventional viewfinder the camera uses phase-detection autofocusing (PDAF) via a focus sensor under the mirror. It uses a rangefinding mechanism to determine focus. Using a PDAF optimised lens in live view will always be inferior when autofocusing. One other possible explanation is that the sensor was unable to measure a contrast gradient because of the very high brightness of the moon. Next time I would strongly recommend focusing manually, and live view is excellent for this purpose.

attempted to make 4K both a video and stills resource. 4K stills won't be as good as full-resolution stills, but they could be adequate for some applications. Stills cameras tend to deliver

better bokeh than camcorders as they have larger sensors, which is why a lot of video is now shot on stills cameras. It's your choice.

Q&A compiled by Ian Burley



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Results will be published in the September or October issues of all 15 EISA photo magazines/websites.

All three winners will be invited to Berlin at the official EISA Awards ceremony on 31 August

Tech Talk

Tony Kemplen on the ...

ous AZ-33C

Spending £5 for a bag full of cameras led to Tony becoming the owner of a monster from 1990

few years ago I paid £5 for a bag full of cameras at a local car boot sale. Quite what possessed me to acquire yet more recently obsolete cameras, I can't say. I think I rationalised it by reckoning that the bag on its own was worth the money; it was one of those large, padded outfit cases with multiple pockets and Velcro-covered partitions, and I did use it for occasional field trips.

I've forgotten what other cameras were in the bag, but the one that sticks in my mind is the Olympus AZ-330 Superzoom, which dates back to 1990. As cameras evolved during the course of the 20th century, some real design classics emerged. But for me, at least, this isn't one of them. I think it's a bit of a monster. Others have nominated it for the ugliest camera ever made - I'm not sure I'd go that far, but it would make a good doorstop if all else failed.

The beauty behind the bulk

On first inspecting this awkwardlooking and bulky camera, I naively assumed that the 330 in its name alluded to a maximum





The AZ-330 managed to capture some shots of the troupe, Granny Turismo

zoom of 330mm; it certainly looks big enough. But no, the zoom is a much more modest 38mm-105mm, roughly 3x, or 330%, which may be where they plucked the name from. It's interesting to note that a mere decade later, Olympus made similarly specified cameras which were less than half the size of this one.

The look and feel of the camera resembles the video camcorders of the era - you hold it in the same way, in the palm of the right hand, with a strap passing over the back of the hand to keep it secure. Although not a single lens reflex (SLR), the image in the viewfinder zooms to match the focal length of the lens. Olympus were the first to introduce this feature, but it soon became standard for compact zoom point-and-shoots.

Perhaps I'm being a bit mean about the AZ-330, after all where taste is concerned, what goes around comes around, and its near-identical predecessor, the AZ-300 did win the European Camera of the Year award in 1988. The

It is bulky, slow and the AF missed the point half the time'

technical specifications are quite respectable, with a programmed automatic exposure system yielding shutter speeds from 2sec up to 1/400th, though as is usually the case with this type of camera, there is no provision for any manual override. The detachable lens cap incorporates an infra-red remote shutter release, which would have made it doubly irritating if you lost it. Luckily mine was still there, though I understand the battery is not replaceable, so when it runs out, vou're back to using the self-timer if you want to take pictures of yourself.

I can't say I enjoyed using this camera - it is bulky, slow and the AF missed the point half the time. Nevertheless I managed to get some action shots of Granny Turismo (above), a highly entertaining troupe, performing their shopping trolley routine at Sheffield's Tramlines festival.

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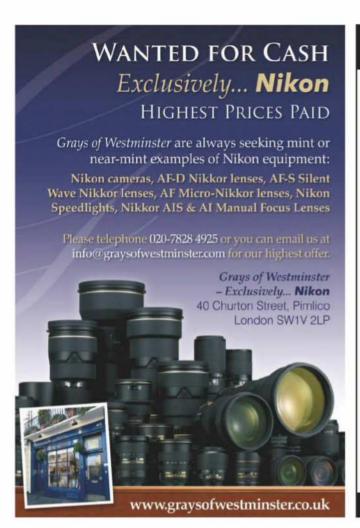
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Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the AZ-330 at www.flickr.com/tony_kemplen/sets/72157634710929880/



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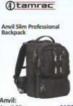














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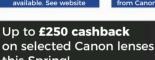
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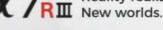




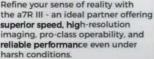


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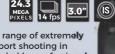
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16-35mm f/2.8L USM II	from £729
EF-S 18-135mm IS STM	
24-105mm f/4L IS USM	from £399
70-300mm f/4-5.6L IS USM	from £739
70-300mm DO IS USM	
200-400mm f/4L IS USM	£7,999

£3,049
from £799
from £729
from £1,119
from £399
from £789
from £119
from £449
from £309
from £179
from £169
from £119
from £179
from £89
from £979
from £489
£3,499
from £709
from £129
from £199
from £829
from £1,049
from £249

E-MOUNT	
A7Rfrom	£809
A7 II	£919
A6000from	£249
A5000	£209
E 16mm f/2.8from	£119
E 30mm f/3.5 Macro	£159
FE 35mm f/2.8 ZA ffrom	£439
FE 16-35mm f/4 ZA OSSfrom	£809
E 18-200mm f/3.5-6.3 OSS	£389
FE 24-70mm f/4 ZA OSS	£629
FE 28-70mm f/3.5-5.6 OSSfrom	£259
A-MOUNT	
A99	£999
35mm f/1.8 SAM	
50mm f/1.4	
85mm f/1.4 Planar T*	
16-80mm f/2.8 ZA	
24-70mm f/2.8 ZA SSM	
70-300mm f/4.5-5.6 G SSM	
COMPACT	
RX1from f	1 299
RX10 IIIfrom	
HX90	
□∧೨∪	. E133

PANASONIC	
GH4R£	759
GH4 from£	599
GH2£	199
GH1£	139
GX8£	459
GX80£	329
GX800£	249
GX7£	279
G6from £	209
G2from	£89
GF3	
8mm f/3.5 Fisheye£	
25mm f/1.4 ASPHfrom £	299
45mm f/2.8 Macrofrom £	
7-14mm f/4 ASPH£	
12-60mm f/2.8-4£	
12-60mm f/3.5-5.6 OISfrom £	219

12-32mm f/3.5-5.6 Mega OIS...... £119 14-42mm f/3.5-5.6 Mega OIS from £49 45-175mm f/4-5.6 ASPH PZ...

TZ100....

LX100

IX7

LX3..

£279

£369

f149

£109





.....from £229





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X-T1from £419
X-Pro2from £909
X-Pro1from £269
X-M1from £159
18mm f/2from £339
23mm f/1.4 R£549
60mm f/2.4 R Macrofrom £379
18-55mm f/2.8-4 R LM OIS £279
100-400mm f/4.5-5.6 R LM OIS £1,119
G-MOUNT
32-64mm f/4 R LM WR £1,699
COMPACT
X100Sfrom £369

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X-E-M1	from £419
E-M5 II	from £469
E-M5	from £259
E-M10 II	£329
E-M10	from £239
17mm f/1.8	£279
25mm f/1.8	£199
300mm f/4 IS Pro	£1,699
12-40mm f/2.8 PRO	
12-50mm f/3.5-6.3	
12-100mm f/4 IS PRO	£799
14-42mm f/3.5-5.6 EX	£129
40-150mm f/2.8 PRO	
40-150mm f/4-5.6 R	from £109

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M Monochrom (Typ 246)	£3,999
M-P (Typ 240) with EVF 2	£3,689
M-P (Typ 240)from	£3,499
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TL Titanium	£899
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35mm Summicron-M f/2	£1,349
35mm Summarit-M f/2.5 6-Bit	£999
70mm Summarit-S f/2.5 ASPH	£1,699
90mm Tele-Emarit-M f/2.8	£499
M-Adapter to L	£199

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K-5 £259
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SD Quattro
18-35mm f/1.8 DC HSM [Nikon] £469
120-400mm DG OS HSM [Canon]. £379
150-600mm OS HSM Sport [Canon] . £999
300-800mm f/5.6 EX DG [Canon] £3,999
TAMRON
16-300mm Di II VC PZD [Nikon] £309
70-300mm VC USD [Canon]from £159

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Fuiifilm X Lenses 10-24mm F4 XF R OIS

10-2411111 F4 AF N 013E+ £04
14mm F2.8 XF E++ £47
16-50mm F3.5-5.6 OIS XC Mint- £12
16-55mm F2.8 R LM WR XF E++ £73
18-55mm F2.8-4 R LM OIS XF E+ / Mint- £249 - £34
18-135mm F3.5-5.6 LM OIS WR XF E++ £52
18mm F2 XF RExc £149 - £15
23mm F1.4 XF R E++ £54
35mm F1.4 XF R E+ / E++ £279 - £34
50-140mm F2.8 WR OIS XF E++ £99
50mm F2 XF R WR - Black E++ £33
60mm F2.4 XF R Macro E++ £29
90mm F2 R LM WR XFE+ £54
100-400mm F4.5-5.6 R LM OIS WR XF E++ £1,29
1.4X Teleconverter TC XF WR E++ £24

Panasonic Micro 4/3rds Lenses

7-14mm F4 G Vario	.E++ £529 - £54
12-32mm F3.5-5.6 OIS G	E++ £15
12-35mm F2.8 G X Vario OIS	E+ £46
12-60mm F3.5-5.6 G Vario OIS	
14-140mm F4-5.8 G OIS	
14-42mm F3.5-5.6 Asph OIS II	E+ £7
14-45mm F3.5-5.6 ASPH G Vario	E++ £12
25mm F1.7 ASPH	
35-100mm F2.8 GX OIS Vario	
35-100mm F2.8 II G X Vario Power OI	
42.5mm F1.2 Asph OIS	Mint- £88
45-150mm F4-5.6 Asph OIS	
45-200mm F4-5.6 OIS	E++ £15

Olympus Micro 4/3rds Lenses

9-18mm F4-5.6 M.Zuiko ED
45mm F1.8 M.Zuiko E++ £149 75mm F1.8 ED M.ZuikoMint- £489 - £499

ony E-Mount Lenses

E++ £399
E++ £669
E++ £279
Mint- £529
Mint- £199 - £239
Mint- £299
Mint- £199
Mint- £1,149
Mint- £549
Mint- £1,249
Mint- £749
Mint- £479
Mint- £1,289

Canon EOS Lenses

8-15mm F4 L Fisheye USM	E++ £88
10-22mm F3.5-4.5 EFS	E+ £25
11-22mm EFM F4-5.6 IS STM	E++ £20
11-24mm F4 L USM	E++ £2,13
14mm F2.8 L USM II	E+ / E++ £849 - £92
15-45mm F3.5-6.3 IS STM EF	-M Mint- £14
16-35mm F2.8 L USM	E++ £54
16-35mm F4 L IS USM	E++ / Mint- £639 - £67
17-40mm F4 L USM	E+ / E++ £379 - £41
18-135mm F3.5-5.6 IS STM	E++ £23
18-200mm F3.5-5.6 IS EFS	E+ £23
18-55mm F3.5-5.6 EFS II	
18-55mm F3.5-5.6 EFS IS	E+ £6
20-35mm F3.5-4.5 USM	E++ £15
20mm F2.8 USM	
24-105mm F4 L IS USM	
24-70mm F2.8 L USM II	
24-70mm F4 L IS USM	
24mm F1.4 L USM MKIIE	
24mm F3.5 L TSE MkII	
28-105mm F3.5-4.5 USM	
28-135mm F3.5-5.6 IS USM	
28-80mm F2.8-4 L USM	E+ £33

28-80mm F3.5-5.6 EF	E++ £49
28-80mm F3.5-5.6 EFII	E+ £35
35mm F1.4 L USM	
40mm F2.8 STM	Mint-£109
50mm F1.2 L USM	
50mm F1.4 USM	. E++ £179
50mm F1.8 EF Mk1	E+ £119
50mm F1.8 STM	E++ £79
55-250mm F4-5.6 EFS IS E+ / E++	
60mm F2.8 Macro USM EFS E++ / Mint- £	
70-200mm F2.8 L IS USM IIN	
70-200mm F2.8 L USM	
70-200mm F4 L IS USME++ £	
70-200mm F4 L USM E++ £	
70-210mm F3.5-4.5 USM	
70-300mm F4-5.6 IS II USM	
70-300mm F4-5.6 IS USM E+ / Mint- £	
70-300mm F4-5.6 L IS USM	
70-300mm F4.5-5.6 DO IS USM	
85mm F1.2 L USM	. E++ £749
85mm F1.2 L USM MkIIE++ / Mint- £1,09	
90mm F2.8 Tilt-Shift Lens E+ / E++ £	
100-300mm F4.5-5.6 USM	E+ £79
100-400mm F4.5-5.6 L IS USM E+ / E++ £	
100mm F2.8 EF MacroUnk	
100mm F2.8 USM MacroE++ £	
135mm F2 L USM	
180mm F3.5 EF L Macro USM	
200-400mm F4 L IS USM with Internal 1.4x Extender Lens	
200mm F1.8 L USMUnkno	
200mm F2.8 L USM IIE++ £	
300mm F2.8 L IS USM	
300mm F2.8 L IS USM MKII	
300mm F2.8 L USM	
300mm F4 L IS USM	E+ £549
400mm F2.8 L USM E+ / E++ £2,14	.E+ £2,449
400mm F5.6 L USM	
500mm F4 L IS USM MKII	.E+ £5,950
500mm F4.5 L USM	.E+ £2,149
Contax G Series	

21mm F2.8 G + Finder	E++ / MINT- £449 - £549
28mm F2.8 G	E++ £249 - £279
35-70mm F3.5-5.6 G Vario	E++ £369
90mm F2.8 G	E+ / E++ £169 - £279
90mm F2.8 G + GG3 Hood.	E++ £199

25mm F2.8 MM 28-70mm F3.5-4.5 MM 28-80mm F3.5-5.6 AF 50mm F1.4 AF	E++ / Mint- £249 - £279 . Unused / New £349 - £399
50mm F1.4 MM	
50mm F1.7 MM	
70-300mm F4-5.6 AF	
85mm F2.8 AE	E++ £179
100mm F2 AE	E+ £599
135mm F2 (60 Year Edition)	Unused £2,379
135mm F2.8 AE	E+ / E++ £149 - £229
135mm F2.8 MM	E+ £169
180mm F2.8 AE	. E++ / Unused £349 - £549
200mm F3.5 AE	E+ / E++ £129 - £149
200mm F4 AE	. E++ / Unused £159 - £449
300mm F4 MM	E++ £299

Digital Compact Cameras

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FujiFilm X100F - Black + Case + AccsMint-/E- X100F - Silver + Acces X100T - Black X70 - Black F300 EXR Leica DLux (Typ 109) + Leather Case	Mint- £999 E++ £649 E++ £389 E+ £79 Mint- £549
Dlux 5 Black (Red Bull) Nikon Coolpix P900	
Panasonic DMC-FZ200 BlackE+-	
DMC-LX100	
DMC FX10	
DMC TZ100 - Silver	
DMC TZ7	
DMC-TZ3	
Sigma DP-0 Quattro + LCD Viewfinder kit.	
DP2 Quattro	
Sony DSC RX1R II	
DSC-RX100Unknown / Mir	
DSC-W570	
DSC-W80	
RX10 MkII	Mint- £789
RX100 MkII	E+ £319

RX100 MkV	E++	£649

Digital Mirrorless

FujiFilm X-T2 Black Body + Grip	E+ £1,17
X-T2 Black Body Only	E++ £1,14
X-Pro2 Body + MHG-XPro2 Grip	E++ / Mint- £1,08
X-Pro2 Body Only	E++ £1,19
X-Pro1 Body + Handgrip	E+ £24
X-T1 Body + Vertical Grip	E++ £489 - £49
X-T1 Graphlite Body Only	Mint- £52
X-T20 Body Only - Black	Mint- £64
X-T20 Body Only - Silver	Mint- £64
X-T10 Black Body Only	E+ £319
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Olympus Pen-F Black Body Only E+ / Mir	nt- £669 - £749
Pen-F Black Body + ECG-4 Grip	E+ £719
Pen-F Silver Body + ECG-4 Grip	E++ £749
E-M1 Black Body + HLD-7 Grip E+ / E+	++ £469 - £499
E-M1 Black Body Only E+ / E+	++ £379 - £439
E-M1 Silver Body + HLD-7 Grip	E++ £479
E-M5 MKII Body Only - Black	
E-M5 Silver Body Only	E+ £229
E-P2 Black + 14-42mm	E++ £139

Panasonic GH5 Body Only E++	/ Mint- £1,349 - £1,449
G5 Body Only	E+ £125
GH4 Body + Grip	E+ / E++ £579 - £699
GX7 Body Only	E++ £259
GX8 Black Body Only	Mint- £419
GX8 Body Only	Mint- £429
GX80 Body Only	Mint- £339 - £419
GF-3 Black Body	E+ / E++ £69 - £79
GF-5 Body Only	E++ £79
G3 Black Body Only	E++ £99

Samsung NX NX10 + 18-55mm	E++ £119
8mm F3.5 UMC CS II Fisheye Samyang	Mint- £149
12mm F2.0 NCS CS Ultra Wide	Mint £169
14mm F2.8 AE ED AS IF UMC Samyang	E++ £159
20mm F2.8 i-function	Mint- £89
50-200mm f4-5.6 ED OIS	E++ £79
500mm F8 Samyang	E++ £99

Sony A7R II Body OnlyE	++ £1,649 - £1,749
A7 II Body + VG-C2EM Grip	Mint- £999
A7 II Body Only	Mint- £889
A7S Body Only	Exc £849
A7S MkII Body OnlyE++ / M	int- £1,969 - £2,099
A6000 Body Only	Mint- £289
NEX5 Body Only	E+ £79

Digital SLR Cameras

Canon EOS 1DX Body Only	£1,69
EOS 1D Mkll Body Only	E+ £249 - £27
EOS 1D MkIII Body Only	E+ / E++ £399 - £44
EOS 20D Body Only	
EOS 350D Body Only	Exc / E++ £49 - £5
EOS 400D + BG-E3 Grip	
EOS 40D + BG-E2N Grip	
EOS 500D Body Only	
EOS 550D Body Only	
EOS 5D Mkll Body Only	E+ / E++ £589 - £68
EOS 5D MKIII Body Only	
EOS 5DS Body + BG-E11 Grip	
EOS 5DS Body Only	
EOS 600D Body Only	E++ £21
EOS 650D Infra Red Body Only.	E++ £42
EOS 6D Body + BG-E13 Grip	
EOS 70D Body + BG-E14 Grip	E++ £54
EOS 70D Body Only	
EOS 750D Body Only	
EOS 7D MKII Body Only	
EOS 1000D Body Only	
EOS 10D Body Only	As Seen £4
EOS 1100D + 18-55mm	
EOS M Body Only	Mint- £12
Nikon D4S Body Only	E++ £3,149 - £3,24

Nikon D4S Body Only E++ £3,149 − £3,245 D4 Body Only E+ / E++ £1,849 − £2,185 D3 Body Only E+ / E++ £749 − £795 D800 Body Only E+ / E++ £989 − £1,045 D800 Body Only E+ £ £1,479 − £1,495 D810 Body Only E+ £1,479 − £1,495 D750 Body Only E+ £944 D500 Body Only E++ £1,445 D600 Body Only E+ £ £27 − £295 D7200 Body Only E+ £229 − £645 D7000 Body Only E+ £229 − £295 D5200 Body Only E+ £ £250 E+ £ 250 £500 D5100 Body Only E+ £225 E+ £256 £500 D5100 Body Only E+ £256 E+ £265 £500 D5100 Body Only E+ £256		
D3 Body Only E+ / E++ £749 - £795 D800 Body Only E+ / E++ £989 - £1,048 D800E Body Only E+ £1,0479 - £1,495 D750 Body Only E+ £944 D500 Body Only E+ £1,4479 - £1,495 D500 Body Only E+ £944 D600 Body Only E+ £645 D7200 Body Only E+ £629 - £645 D7000 Body Only E+ £279 - £295 D5200 Body Only E+ £+ £225 D5200 Body Only E+ £225	Nikon D4S Body Only	E++ £3,149 - £3,249
D800 Body Ônly. E+ / E++ £989 - £1,045 D800E Body Only. E+ ± £1,045 D810 Body Only. E+ £ £1,479 - £1,499 D750 Body Only. E+ £ £1,479 - £1,499 D500 Body Only. E+ £ £1,479 - £1,499 D600 Body Only. E+ £ £1,448 D7200 Body Only. E+ £629 - £645 D7200 Body Only. E+ £2279 - £299 D5200 Body Only. E+ £222 D5200 Body Only. E+ £222		
D800E Body Only E++ £1,045 D810 Body Only E+ / E++ £1,479 - £1,495 D750 Body Only E+ £945 D500 Body Only E+ £1,445 D600 Body Only E++ £1,445 D7200 Body Only E+ £629 - £645 D7200 Body Only E+ £279 - £295 D5200 Body Only E+ £279 - £295 D5200 Body Only E+ £225		
D810 Body Only	D800 Body Only	E+ / E++ £989 - £1,049
D750 Bodý Onlý E+ £94 D500 Body Only E+ £ 1,44 D600 Body Only E+ £64 D7200 Body Only E+ £629 - £64 D700 Body Only E+ £272 - £299 D5200 Body Only E+ £224	D800E Body Only	E++ £1,049
D500 Body Only		
D600 Body Only E++ £64 D7200 Body Only E+ £629 - £644 D7000 Body Only E+ / E++ £279 - £29 D5200 Body Only E+ / E++ £279	D750 Body Only	E+ £949
D7200 Body Only E+ £629 - £649 D7000 Body Only E+ / E++ £279 - £299 D5200 Body Only E++ £229	D500 Body Only	E++ £1,449
D7000 Body Only	D600 Body Only	E++ £649
D5200 Body Only E++ £229		
	D7000 Body Only	E+ / E++ £279 - £299
D5100 Body OnlyE+ £169		
	D5100 Body Only	E+ £169

080 Body Only	E+ £119
060 Body Only	Unknown / E++ £49 - £89
040X Body Only	Unknown £49

Olympus E620 + 14-42mm + 40-150mm	E+ £249
E520 + 14-42mm + 40-150mm	E+ £169
E510 + 18-180mm	E+ £249
E500 + 17.5-45mm	E++ £89
Samsung NX1 + 16-50mm + Grip	Mint- £689
NX200 + 20-50mm	
NX2000 + 20-50mm	E++ £149
NX30 + 18-55mm	
30mm F2 NEX	Mint- £119
Sigma SD Quattro + 30mm F1.4	Mint £689
SD1 Merrill Body + PG31 Grip	Mint- £679
SD10 + 18-50mm + EF500 Super	E++ £129
SD10 + EF500 DG ST + Grip	
Sony A200 + 18-70mm	E++ £129
A200 Body Only	E++ £129
A33 Body Only	E+ £129
A35 + 18-55mm	E++ £179
A350 + 18-70mm	E+ £159
A55 + 18-55mm	E+ £139
A3000 Body Only	E++ £99

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GX680 MkIIIS Complete	E+ £589
GX680 Mk1 Complete	E+ £349
80mm F5.6 GXM (680)	E++ £299
135mm F5.6 GX (680)	E+ £99
150mm F4.5 GXM (680)	E++ / Mint- £129 - £199
190mm F8 Soft Focus (680)	E++ £249
210mm F5.6 GX (680)	E++ £150
210mm F5.6 GX (680)	E+ £89 - £99
210mm F5.6 GXM (680)	E++ £99
300mm F6.3 GX (680)	E++ £279
300mm F6.3 GXM (680)	E++ £199

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H4D Complete with 60MP Digital Back E++ £10,995
H4D + Prism + 50MP Digital Back E++ £5,849 - £6,499
H5D Complete with 40MP Digital Back E++ £6,449
H3D Body + 31MP Digital BackE+ £1,949
H1 Body + Prism + P30 Digital BackE+ £1,689
H1 Complete + Phaseone P25 Digital back E+ £2,149
H1 Complete + Phaseone P20 Digital back E+ £1,849
H2 Body + P20 Digital BackE+ £1,499
H2 CompleteE+ £1,249
H2 Body + Finder + 80mm F2.8 E++ £1,599
H2 Body + Prism + Mag E++ £1,250
H1 Body + HV90 Prism E+ £449
H1 Body OnlyE+ / E++ £449
28mm F4 HCDE++ / Mint- £1,199 - £1,899
35-90mm F4-5.6 HCE++ / Mint- £3,549 - £3,550
35mm F3.5 HC E+ / E++ £949 - £1,299
50-110mm F3.5-4.5 HCE+ £1,299
50mm F3.5 HC E+ / E++ £1,099 - £1,199
120mm F4 HC Macro Exc / E++ £879 - £1,299
150mm F3.2 HC E+ / E++ £949 - £1,099
1.5x HTS Tilt/Shift Converter E++ / Mint- £2,199 - £2,285

903SWC + Finder	
Super Wide C Complete	Exc £849
205TCC body + WLF + Back	E+ £2,499
503CX Complete	E+ £899
503CX Complete + PM5 Prisn	nE+ £1,199
553ELX Black Body Only	E+ £399
553ELX Chrome Body Only	E+ £299 - £359
501CM Complete	
500CM Complete	E+ £649
40mm F4 C Black	Exc £449
50mm F4 C Chrome	E+ £249
50mm F4 CF	As Seen £249
50mm F4 CF FLE	As Seen £499
120mm F4 CF Macro	Exc / E++ £349 - £499
120mm F4 CFE Macro	E++ £999
150mm F4 C Black	
150mm F4 CF	Exc / E++ £249 - £399
160mm F4.8 CB	E++ £349
180mm F4 CF	E+ £399
250mm F5.6 C Chrome	E+ £149
250mm F5.6 Chrome	As Seen £99
HC Prism	E+ £49
HVM Turret Finder H	E++ / Mint- £169 - £189
Magnifying Hood	E+ £39
PM45 Prism	E+ £239
PM5 Prism	E+ / E++ £169 - £199
PM90 Prism	E+ £159













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25mm F2.5 Photar	E++ £349
28mm F2.8 PCS Shift	
35mm F2 R 3cam	E+ £449
35mm F4 PA Curtagon	E+ £349
50mm F2 R 3cam	E++ £349
50mm F2 R0M	E++ £549
60mm F2.8 Macro ROM	E++ £799
60mm F2.8 R 3cam Macro	E+ £279 - £299
80-200mm F4 R 3cam	
80mm F1.4 R 3cam	E++ £1,699
90mm F2.8 R 3cam	E+ £179
100mm F4 Macro R 3cam	E+ £279
135mm F2.8 R 3cam	E+ £179

Mamiya 645 Lenses

35mm F3.5 N	E+ £169
45mm F2.8 N	E+ £169
50mm F4 C Shift	E++ £299
55-110mm F4.5 N	E+ £79
55mm F2.8 N	E+ £129
	E+ / E++ £179 - £189
	E+ / E++ £99 - £149
150mm F3.5 C	E+ £115
210mm F4 C	As Seen / E++ £49 - £69
210mm F4 N	E+ £69
	E+ / E++ £99 - £109
	E+ £259
500mm F8 C Reflex	E+ £279

Sony AF Lenses

8mm F3.5 Asph Fish-Eye Samyang	Mint- £169
11-18mm F4.5-5.6 DT	E++ £259
16-50mm F2.8 DT SSM	E+ £289
16-80mm F3.5-4.5 ZA	
16mm F2.8 Fisheye	
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18-55mm F3.5-5.6 SAM	
18-70mm F3.5-5.6 DT	
24-70mm F2.8 ZA SSM	
28mm F1.8 Asph Sigma	
300mm F2.8 G SSM II	
35mm F1.4 AS UMC Samyang	
35mm F1.8 DT SAM	
500mm F8 Reflex	
50mm F1.8 DT	
55-200mm F4-5.6 DT	
55-200mm F4-5.6 DT SAM	
60mm F2 Di II (if) Macro Tamron	
70-300mm F4-5.6 Di Tamron	
70-300mm F4.5-5.6 G SSM	
75-300mm F4.5-5.6 AF	
85mm F1.4 ZAE++	
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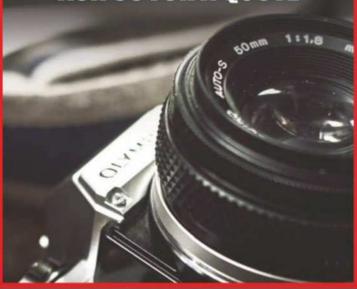
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18-70mm F3.5-4.5 G AFS ED DX E+ £69 - £79
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21mm F2.8 ZF.2 E++ £799
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25mm F2.8 ZFE+ / Mint- £399 - £449
25mm F2.8 ZF.2 E++ £549
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28mm F2.8 AFNE+ £129 - £139
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'The Power and the Glory,' 2014, by Alexander McIntosh Weir



ow do other photographers' minds work? How do they decide what to shoot? How does one series of pictures lead to (or morph into) another? Sandy Weir's website www.myweirview.com is an interesting insight into these questions. This picture is from his Abstract gallery, and raises the question of exactly when an image ceases to be figurative and becomes abstract. Some of the images in the gallery are far more figurative than this; others abstract almost to the point of 'What is it?'

Fairly obviously, this one is of a river in spate, but it goes beyond that: it stands in for all gushing water. Normally I take a hard line on abstraction: pure line, form, colour. If I can tell what it is, I rarely regard it as abstract. This picture, however, forces me to reassess that viewpoint. Not only is it precisely on the border between figurative and abstract art, partaking of

both: it is also a picture of the essence of fast-rushing water - an abstraction of meaning as well as of visual content.

The 'lucky shot' takes skill

Technically and aesthetically, it intrigues me. Technically, the 1/25sec exposure avoids two clichés: frozen motion and the kind of cloudy blur you get from multisecond exposures. Aesthetically, I am intrigued by the colours, the tonal distribution, and the multiplicity of movement. The colour is presumably down to peaty water, while the tonal distribution rises from the dark water on the lower left to the white water towards the upper right, but always with enough density to stop the picture from 'leaking out' at the edges. I suspect he may have burned in the upper right corner a bit to avoid this problem. He might not have, though: the picture might be absolutely straight. That's one of the

great things about photography: like any art, it's what you can get away with.

The movement is very strongly left to right, which corresponds to most non-Semitic writing and to the way a righthanded person normally gestures to indicate something: the hand moving away from the body. Being neither left-handed nor Jewish nor Arab, I can't tell if this is purely cultural, but I do know that when I flipped the image horizontally on the screen, it didn't look right. And although the movement is also predominantly downward (as you'd expect with water), there are magnificent upward splashes: some almost vertical and one or two even retrograde. I don't know how many pictures he took to get this one, because luck will always be involved. But then again, spotting the 'lucky shot' from a group of similar images is a fundamental skill in photography.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Lewis Hine

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